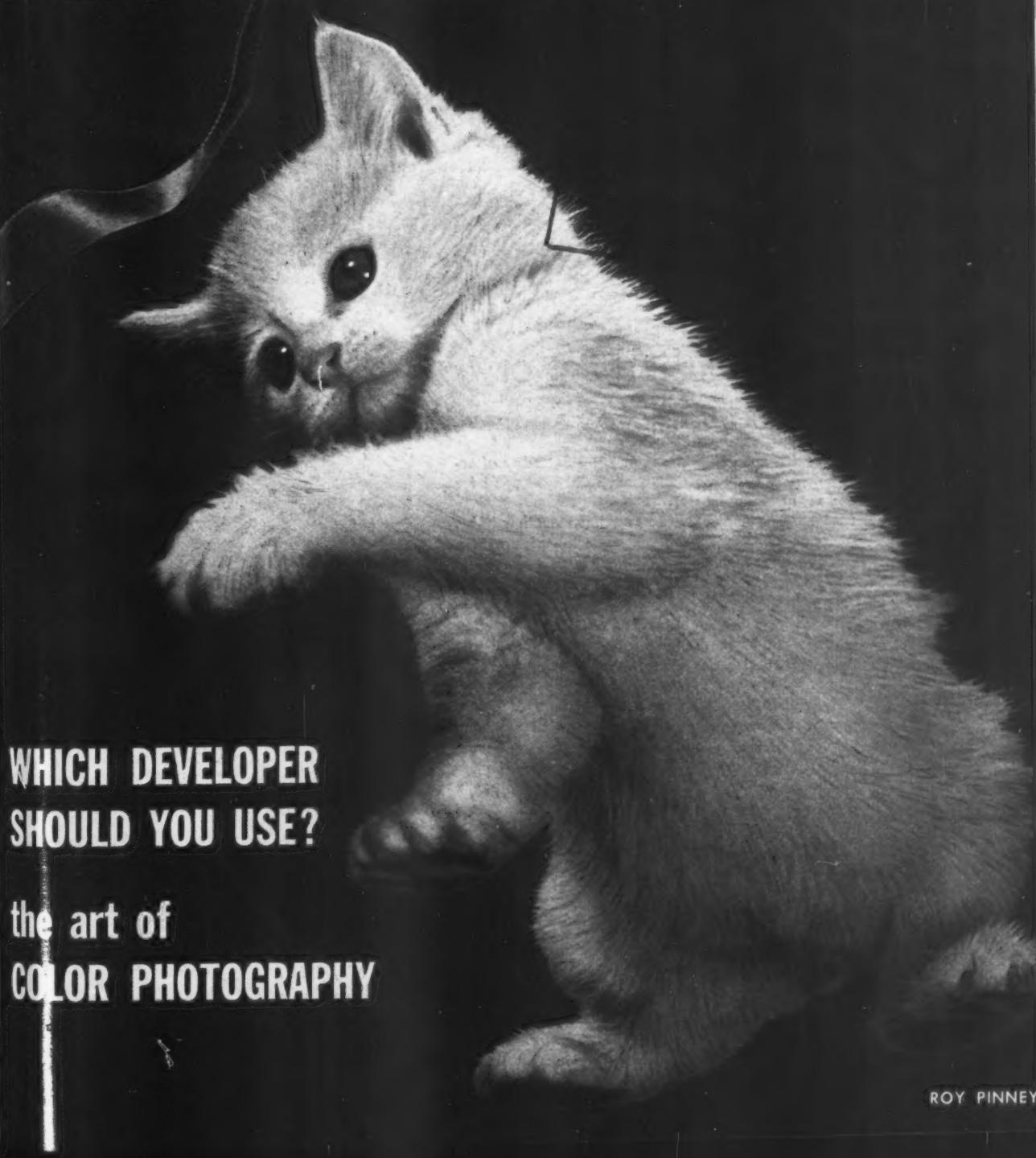


THE L INFORMATION

# modern PHOTOGRAPHY

DECEMBER 1951 PRICE 35 CENTS



**WHICH DEVELOPER  
SHOULD YOU USE?**

**the art of  
COLOR PHOTOGRAPHY**

ROY PINNEY



## Christmas BETTER MOVIES FOR YEARS TO COME...



### With a Matched Set of *Elgeet* LENSES

Whether it's the excitement of Christmas, or just a Saturday afternoon with the kids, you'll get the shots you've always hoped for with a matched set of Elgeet lenses.

With an Elgeet Wide Angle, you'll never have another jerky, "roller-coaster" panorama. Everything will be in the picture—the Christmas tree, presents, family—just the way your eyes see it. And there's plenty of speed for indoor movies under the poorest lighting conditions.

When you switch to an Elgeet Telephoto, you can stand way back, yet get close-ups of children without their knowing it—no more mugging or unnatural posing. And distant action, inaccessible scenery, events and celebrities are brought dramatically close.

The flexibility and change of pace a matched set of Elgeet lenses will give your movies mean pleasure for years to come. Their exceptionally fine quality, full color correction and hard coating assure professional results every time. Your dealer has models to fit your camera and budget. See him today!



Send for your free copy of this guide to better pictures, "Exciting Movies With Elgeet Lenses."

Here Are A Few Of Elgeet's Complete Line Of Movie Lenses



7mm. f:2.5 wide angle lens. An ultra-fast true wide angle lens for 8MM. cameras. List price, \$44.50.



38mm. f:3.5 fixed focus Cine-Tel telephoto lens, provides 3X magnification of 8MM. cameras. List price, \$31.30.



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Prices subject to change without notice. Consult your dealer.

### THE PERFECT GIFT



Every Elgeet Lens is packed in a beautiful Jewel Box—the perfect setting for the perfect gift.

**Elgeet** OPTICAL COMPANY, INC.  
834 SMITH STREET • ROCHESTER, N. Y.

"Makers Of The World's Finest Lenses"



## 60 SECOND PORTRAIT OF MR. AND MRS. SANTA CLAUS

*This Christmas, thrill your family with the world's most exciting camera*

**The most wanted camera** on Christmas lists all over America! It's the amazing Polaroid *Land* Camera that produces a beautifully clear, finished black and white print all ready for frame or album, within the very minute the picture is taken.

Amateurs and professionals alike love the *simplicity* of the Polaroid Camera. Easy to load — just drop in the film. Easy to shoot — with a single control for lens and shutter. Easy to operate — just pull a tab, wait one minute, flip open the back of the camera — and there's your big  $3\frac{3}{4}'' \times 4\frac{1}{4}''$  print!

**Better results in 60 seconds.** With the Polaroid Camera you get what you want when you want it. If you make a mistake — or your model does — you can take another shot right away.

**Extra fun in photography!** Snap the family Christmas party, the breath-taking winter landscape, the decorations, and see your results at once. Send favorite snaps to absent friends with no intervening delay for processing. Christmas Day and every day your Polaroid Camera will make an on-the-spot photographic record of happy faces . . . happy places.



**\$89.75**  
(Tax included)

**Yes** — Polaroid prints make fine enlargements!

**Yes** — Copies and negatives are easy to get!

**Yes** — There are Polaroid accessories for specific jobs: flash gun, filter kit, close-up kit, master compartment case and special GE exposure meter.



**FOR FREE BOOKLET**, "38 Ways to Make the Most of 60-Second Photography," write Polaroid Corporation, Dept. MP-12, Cambridge 39, Mass.

**Ask your photographic dealer to demonstrate this amazing camera. You'll wonder why you ever waited!**

# POLAROID<sup>®</sup> *Land* CAMERA

*from snap to print in 60 seconds*

Polaroid<sup>®</sup> by Polaroid Corporation



## YOUR *Color* TRANSPARENCIES

In color photography, it's the print that counts! Our highly skilled technicians are color craftsmen with years of experience in the art of developing and printing color film. Your transparencies receive prompt, careful attention in our modern laboratory devoted exclusively to color photography.

### WALLET SIZE COLOR PRINTS

**20¢**  
EACH

2½ x 3½ each.....	.30	4 x 5 each.....	.65
3½ x 3½ each.....	.40	5 x 7 each.....	1.25
3½ x 4 each.....	.50	8 x 10 each.....	2.50

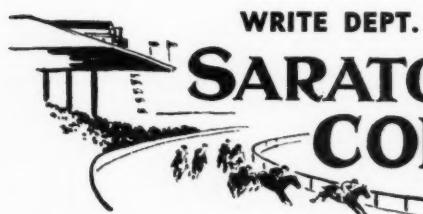
### *Special*

11 x 14 EACH.....4.95      16 x 20 EACH.....10.00

35 MM COLOR DUPLICATES..... .25

ANSCO and EKTACHROME  
color rolls developed, \$1.00 each

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COLOR**



495 WOODLAWN AVENUE • SARATOGA SPRINGS, N. Y.

All orders are returned  
by first class mail,  
insured.

No C.O.D. orders, please.  
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# HERE THEY ARE!... HABER & FINK

# Christmas

## CAMERA SPECIALS

A grab-bag of value for every member of the family! Save on thousands of Christmas low-priced cameras and photo accessories!

### A REAL BUY! GERMAN 35mm CAMERA

with f2.8 coated lens and built-in flash

- Brand New
- Double Exposure Prevention
- Speeds from 1/25 to 1/100
- f2.8 coated lens
- uses standard Kodak Cartridges
- Color or Black & White

VERIFIED \$49.50 Value **SPECIAL \$24.50**

With f3.5 coated lens **SPECIAL \$17.50**  
Reg. \$34.50

ACCESSORIES  
Carrying Case.....\$3.95 Flash Gun.....\$7.50  
add 75c postage and insurance



### SENSATIONAL Brand New 2 1/4 x 2 1/4 Famous Make REFLEX CAMERA

With Case

- f3.5 coated lens
- Twin Lens Focusing
- Self erecting—self closing hood
- All metal
- Built in Flash Synchronization

**ONLY \$29.89**

Synchro Flash Gun \$6.00 additional  
add 75c for postage and insurance

2 1/4 x 3 1/4

GERMAN IMPORTED

### ROLL FILM CAMERA

- f4.5 coated lens
- Built in Flash Synchronization
- Takes Color or Black and White
- Focusing Mount
- Built in body release

• Takes 8 2 1/4 x 3 1/4 or 16 1 1/4 x 2 1/4 Pictures.  
List \$39.50 **SPECIAL \$24.95**

A REAL BUY!

Steinheil IMPORTED

### TILOPS

- Positive Locking Action
- Swings and Tilts

Reg. \$3.95 **SPECIAL \$1.69**  
Plus .30 Postage and Insurance



### 1 1/2" f3.2 Focusing Mount TELEPHOTO LENS for only \$16.95

You Can't Afford to Miss Long Distance Shots with your 8mm Camera!

Here is a real buy in a 1 1/2" f3.2 Coated Focusing Mount Telephoto Lens for all Standard 8mm Movie Cameras. This fine Lens retails for \$24.50

**SPECIAL \$16.95**

add 75c postage and insurance

### H-F Crystal Beaded Screen

A convenient, dependable tripod screen in a one piece, self contained unit for projection of your fine movies or slides. The H-F Glass Beaded fabric screen surface stays clean and white. It brings out the best in your movies and slides.

30" x 40".....\$10.49  
37" x 50".....\$14.50  
Plus 85c Postage and Handling

### Specially Priced H-F PROJECTION SCREENS



### La Salle Illuminated SLIDE VIEWER FOR 2x2 SLIDES

- Perfect overall illumination
- Tilts for easy viewing comfort
- Black plastic casing with chrome trim
- Uses standard flashlight size batteries

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plus 45c postage



### CHRISTMAS CARD GREETING SUPPLIES

Kodak Christmas Card Greeting Masks: These fine masks sold for \$1.00 each last year, today we are asking for them at 99c ea.; 3 for \$1.00.  
1951 Line of Christmas Greeting Masks. Your choice of any design for 2 1/4 x 3 1/4 negatives.....\$1.00  
Azo Paper, Double Wgt., 4 1/4 x 5 1/2 straight or deckle edge, package of 25 shts., \$7.75; 100 shts., \$21.12; 500 shts., \$8.91.  
Christmas Card Envelopes, white unlined, per 1000 \$5.50; per 1000 \$3.45; per 100 \$1.20.  
Kodak Edge Tinting Outfit: for adding that professional touch to your cards, red and green.....\$1.50  
Kodak Embossing Guide.....\$.75

### For Color and Black & White use a HF TELEPHOTO LENS



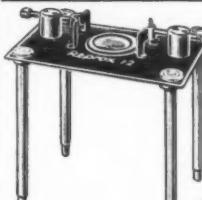
This fine lens will fit almost every 35mm camera and will allow you to take those distant shots that were always too small on your picture.

These lenses are coated, fully color corrected, require no change in exposure and come with a leather carrying case at no additional charge.

List \$24.50

**SPECIAL \$16.95**

When Ordering please specify which camera and lens you have.



### REPROX "12" COPYING ATTACHMENT

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It is not possible to take pictures of documents, drawings, coins, stamps, plants and small animals. You can also use the Reprox 12 as a pocket projector to project slides.

The Reprox 12 is distinguished by its pocket size and can easily be taken apart. The amateur as well as the professional will enjoy its universal applicability, opening new, interesting and worthwhile photographic possibilities.

**SPECIAL \$3.95**

add 35c postage & insurance

### SAVE 33 1/3%

### SUNRAY ARISTOCRAT ENLARGER



Here is an ideal enlarger for the average beginner. Compact, rugged, portable, yet it has all the features necessary for doing a professional job of making superfine enlargements. Carefully constructed, it contains: Bulb, Diffusing Glass, and is wired for AC or DC. The lens is fitted into a precision focusing mount.

Reg. \$14.95

**NOW \$9.95**

Complete with carrying case

plus 75c postage  
and handling

Buy with Confidence!

**HABER & FINK** INC.  
12 WARREN ST. • NEW YORK 7, N. Y.  
One of America's Great Camera Stores BARclay 7-5800

## NOW EVERYONE RAVES ABOUT THE Color...



### IN All OF MY COLOR PICTURES

Before I owned a color meter, people always commented on how good the scene or person looked...but seldom mentioned the color. Well, to tell the truth, many times the faces did come out too reddish-brown...or the scene was too blue or unnatural...all because I just couldn't be sure of my color until after the film was developed.

*The new HARRISON  
COLOR  
ATTACHMENT*  
FOR MY G.E.-DW EXPOSURE METER  
and a HARRISON  
LIGHT CORRECTOR  
FILTER SET  
**GAVE ME COLOR CONTROL!**

Now, with Color Control, everyone keeps talking about how natural all the colors come out...and want to know how I do it.

EVERYONE WILL RAVE ABOUT ALL OF YOUR COLOR PICTURES, TOO...  
When You Use The New Harrison  
**COLOR ATTACHMENT 19.50**  
Price Only 19.50.

Corrector Sets from \$8.45 to \$11.20  
ASK ABOUT COLOR CONTROL

At Your Nearest Camera Store... or

**Write For FREE Instructive  
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**HARRISON & HARRISON**  
OPTICAL ENGINEERS  
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**A flick of the finger MEASURES ALL LIGHTING!**

# modern PHOTOGRAPHY

Combined with *Minicam Photography*

DECEMBER 1951

VOL. 15, NO. 12

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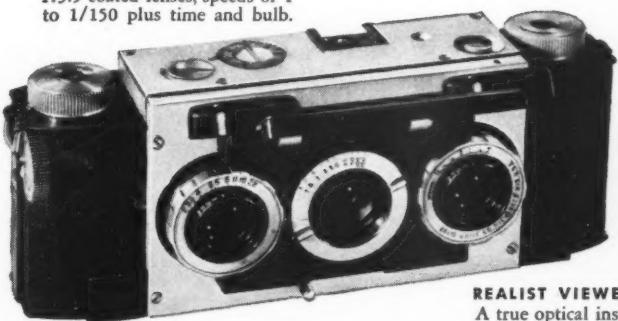
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## STEREO REALIST CAMERA

America's foremost 3-dimensional camera with 2 matched objectives, coupled focusing, synchronized for flash. 35mm f:3.5 coated lenses, speeds of 1 to 1/150 plus time and bulb.



## REALIST VIEWER

A true optical instrument with fine achromatic lenses and both focusing and interocular adjustments. Build-in light source.



**CAMERA AND ACCESSORY BAG**  
Heavy-duty top-grain saddle leather. Three colors. Several sizes.



**SLIDE AND VIEWER CASE**  
Carries viewer and 60 slides. Leatherette covered, plush finished.



**EVER-READY CASE**  
Best-quality, top-grain leather. Front and top are removable.



**FILM IDENTIFIER**  
Eliminates possibility of losing valuable film. Puts your name and address on the roll. Convenient pocket-size.



**SLIDE AND VIEWER CABINET**  
Complete filing system for slides and viewers. Holds 288 slides.



**SLIDE MOUNTING KIT**  
Contains heater, iron, tweezers, film cutter, sorting tray, precision aligning jig.



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Leather Billfold-size case with matched pairs of Type A conversion, haze, and flash filters.

## Put REALIST at the top of your Christmas list

Here's the finest gift you can give ... or receive. With Stereo-Realist you can take thrilling true-to-life pictures in third dimension ... in glorious, natural color. Put REALIST at the top of your Christmas list —

Stereo-REALIST Cameras, Projectors, Viewers and Accessories are products of the David White Co., Milwaukee.

both to give and receive. Remember, when you give REALIST you give the best! DAVID WHITE COMPANY, 379 West Court Street, Milwaukee 12, Wisconsin.

**STEREO Realist**

*THE CAMERA THAT SEES THE SAME AS YOU*



**YES PHOTO FANS  
THERE IS A SANTA CLAUS ...  
AND HIS HEADQUARTERS ARE  
AT MINIFILM!**

**35mm ANSCO COLOR RELOADS**

Factory Fresh Guaranteed Safety Film	
Daylight or Tungsten	
20 Exp.	5 for <b>\$4.90</b>
36 Exp.	3 for <b>4.90</b>
25 ft. Bulk	<b>7.75</b>
100 ft. Bulk	<b>23.75</b>
Exp. Date . . . Dec. 1952	
ANSCO COLOR PROCESSING—20 Exp. Roll Incl. mounting	2 for <b>\$1.75</b>

**Reg. \$118.90**

**SAVE \$35.95  
NEW ARGUS  
C3 OUTFIT**



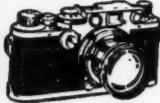
**MINIFILM  
SPECIAL**

with F3.5 ctd. lens,	69.50	69.50
flashgun & case		
New Telephoto lens	32.50	7.65
Sunshade, 3 filters	10.55	3.00
6 rolls film	4.14	1.95
1 roll color film	2.21	.85
	<b>\$118.90</b>	<b>\$82.95</b>

**BRAND NEW  
SPECIAL**

**\$82.95**

**LATEST MODEL LEICAS!**



**Leica IIIf w/td. F2 Summar lens,  
case, lens cap.  
SPECIAL  
(Like New)**

**\$207.50**  
(New, \$362.30)

**LEICA IIIf w/F2 T Ctd.  
Summar lens, case,  
SPECIAL (Like New)**

**\$279.00**  
(New, \$397.30)

**FREE!! Imported self-timer (reg. \$6.95) for Leica with the purchase of the above Like New cameras. A MINIFILM BONUS.**

**NEW KINE EXAKTA V—**

1952 Model!!

• Serves as two cameras, while you buy only one!!	
• Two built-in Flash Terminals, Regular and Strobe!	
with F3.5 T ctd. Tessar lens	<b>\$199.50</b>
with F2 T ctd Xenon lens	<b>227.50</b>
with F2 T ctd. Biotar lens	<b>313.75</b>
with F1.9 T ctd. Primoplan lens	<b>240.00</b>
CARRYING CASE	<b>12.00</b>

Minifilm will allow you a minimum of \$110.00 for your old Kine Exakta camera toward the purchase of the new 1952 models above.

	New	Used	Trade-In	New	Used	Trade-In	
Leica IIA, F2 Summar	134.00	110.00		Super Ikonta B F2.8 Ctd. Tessar, Synchro	232.00	149.00	110.00
Leica IIIC, F3.5 Elmar Ctd.	159.00	125.00		Medalist II F3.5 Ektar Ctd.	98.00	80.00	
Leica IIIF, F2 Ctd. Summar, Case	385.00	279.00	240.00	Medalist II F3.5 Ctd. Ektar Synchro	312.50	174.00	135.00
Leica IIIF, F3.5 Elmar Ctd.	280.00	199.00	175.00	Polaroid Camera	89.75	69.50	54.00
Leica IIF, F3.5 ctd. Elmar	210.00		100.00	Kodak Tourist F4.5 Ctd.	71.00	44.00	34.00
Leica IIF, F2 ctd. Summar	297.00		150.00	Argoflex E F4.5 Ctd. CC	33.50	25.00	
Leitz Imarect Finder	490.00	36.50	25.00	Kodak Reflex I F3.5 Ctd.			
Leitz Nooky Attach.	45.50	29.50	22.00	Synchro			
135mm Hektor F4.5 Ctd.	175.00	109.00	80.00	Ciroflex B, F3.5 Ctd. Alphax	76.98	49.50	38.00
Contax IIA, F2 ctd. Sonnar	385.00	238.00	200.00	Ciroflex C, F3.5 Ctd. Rapax	99.45	64.50	50.00
Contax S, F2 T Ctd. Biotar	475.00	269.00	220.00	Ciroflex E, F3.5 Ctd. Rapax Synchro	119.70	87.00	70.00
Univex Mercury I, F2.5	14.50	8.00		Ciroflex F, F3.2 Ctd. Rapax Synchro	158.75	114.00	85.00
Mercury II F2.7 Ctd.	27.50	20.00		1951 Rolleicord, F3.5 Xenar Ctd. Flash Synchro CC	160.00	105.00	80.00
Argus C3, F3.5 Ctd. Flash, Case	69.50	42.50	32.00	Auto Rolleiflex IIB, F3.5 Xenar Ctd. Synch CC	169.00	135.00	
Bolsey B Rfd., F2 Ctd.	61.50	39.50	30.00	Auto Rolleiflex IIB, F3.5 Tessar Ctd. Synch CC	199.00	165.00	
Bolsey C Reflex F3.2 Ctd.	109.50	73.50	55.00	Kodak Reflex II, F3.5 Ctd. CC	154.91	109.00	85.00
Retina IB, F3.5 Ctd. Xenar Synchro	82.50	58.00	45.00	3 1/4x4 Super D, Graflex F4.5 Ctd.	239.00	139.00	100.00
Stereo Realist Camera	162.50	109.00	90.00	4x5 Pacemaker Sp. Graphic F4.7 Ctd. Flash Kalarf Rfd. & Acc.	324.75	199.00	165.00
Kodak Pony 828, F4.5 Ctd.	32.00	23.00	16.00	4x5 Pacemaker Crown Graphic F4.7 Ctd. Flash, Kalarf Rfd. & Access.	279.75	169.50	145.00
Kodak Pony 135, F4.5 Ctd.	36.75	25.00	18.00	2 1/4x3 1/4 Ann. Speed Graphic F4.5 Rfd. Flash Acc.	279.75	117.00	95.00
Kine Exakta I, F3.5 Tessar	89.50	75.00		8mm Revere 88, F2.5 Ctd.	72.50	44.50	30.00
Kine Exakta V, F2 Biotar "T" Ctd. Lens	313.75	219.50	165.00				
Reflexflex F2 Xenon Ctd.	295.00	220.00	160.00				

**New 1952 Model**

**AUTOMATIC  
ROLLEI III**



With FULL SYN-  
CHRO COMPUR  
RAPID SHUTTER,  
new focussing hood,  
new anastigmat Ever-  
ready case with:  
F3.5 T Ctd.  
Xenar lens

**\$285.50**

with F3.5 T  
Ctd. Tessar  
lens

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with F2.8 T  
Ctd. Tessar  
lens

**\$345.00**

Minifilm's Bonus Trade In Al-  
lowance for your old camera and  
budget payment plan will make  
the new 1952 Rolleis easily  
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**YOU SAVE \$16.00!**

Like Brand New Latest 1951 Powerful CAPA-  
CITOR Model II JEN FLASHGUN FOR  
LEICA (for 3F, 3C and most models—specify).

**OUR PRICE \$19.95** New \$35.95

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\$9.95

JEN Clip (holds Imarect Finder, etc.), like  
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\$5.95

SAVE 50%! The complete Jen Outfit, as listed  
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F3.5 35mm Ctd. Lenses for all Leica Cameras.

**ONLY \$83.00** used

LEITZ 90mm, F4 Ctd. Elmar,  
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33 1/3 %**  
2 1/4 x 3 1/4 Foto-  
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\$32.50  
Package of 5x7 En-  
larging Paper..... 1.21  
3 x 10 Trays..... 4.75  
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Reg. \$60.46  
YOUR COST  
ONLY **\$39.75**

**SAVE \$140.00**  
2 1/4 x 3 1/4 Ann.  
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• 101mm  
• Kalar  
• Flashgun  
• F.P.C.H.  
• Shade and Filters  
• Case  
Reg. \$257.00  
**SPECIAL  
\$117.00**

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Film manufactured by nationally known firm. All film is fresh and guaranteed. Late 1952 dating. Price of film includes FREE processing and return postage.

	B&W	Color	Weston
8mm roll 25 ft. double.....	\$2.75	\$1.50	
8mm mag. 25 ft. double.....	3.25	2.75	
16mm roll 100 ft.....	7.50	3.00	
16mm mag. 50 ft.....	4.05	2.75	

### GOLDE Numanumatic SLIDE PROJECTOR



Subject to Price Change

**YOUR COST  
\$39.95 L.N.**

GOLDE REFLEX, 2 1/4 Sq.  
Blower, Case 300 Watt  
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**SAVE  
40%**

2-Light Movielite \$7.95.  
2 Reflector Floodlamps  
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Total \$10.29

Your cost at Minifilm

**ONLY \$6.40**

Incl. 50c Postage

### MAKE YOUR OWN ENLARGER DEAL

Federal Cold Light Enl.	New	Like New	T.I.
135 F1.5 (25mm)	55.90	33.00	23.00
260 CL F6.3 (up to 2 1/4 x 3 1/4)	59.50	35.00	25.00
315 CL F4.5 (up to 2 1/4 x 3 1/4)	89.50	54.50	40.00
450 CL F6.3 (up to 16x)	110.50	69.50	50.00
DeJeu Enlargers (Cold Light or Condensers)			
Versatile I F1.5.....	109.50	69.50	50.00
up to 3 1/4 x 4 F1.5.....			
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# the last word

letters from  
our readers

## Synthetic Whirlpool

Sirs:

This late afternoon shot of my wife was made with a 4x5 Speed Graphic camera by the existing light. Using



Pancho Press Type B film, I was able to get the shadows I wanted with an exposure of 1/100 sec. at f/16. Thanks to a little trick I had read about in your magazine, the composition of the picture was improved by tossing a stone into the water for a whirlpool effect just before snapping the shutter.

Danny Sanelli Bensenville, Ill.

## Nothing New!

Sirs:

I was interested in your article "How Henle Develops Roll Film" and your comments on same under "Coffee Break" in the Oct. issue. 35 years ago I was developing 2 to 600 roll films daily, putting as many as 30 to 40 rolls at a time in a large enamelled hotel "kitchen tray". How many years before my time this was being done I don't know. It seems to me you were a little late in christening this "Unique Technique"!

John Cholerton Phila., Pa.

## Nice (France) Silhouette

Sirs:

This, one of my favorite pictures, was made in Nice, France, at 6:30 p.m.



Using a shutter speed of 1/100 sec. at f/8 (Plus-X film) I obtained a normal negative which lent itself to over exposure and over development during enlargement so as to obtain what I think is a rather dramatic silhouette effect.

John Shimberg Rochester, New York

## They Both Excel

Sirs:

I found the Munkaci versus Gowland articles on "Cheesecake" (Aug. 1951 issue) quite interesting, but the letters in the "Last Word" column afterwards were even more interesting. In my opinion, the tastes of Gowland and Munkaci vary in the extreme—but the thing that surprises me is that so many readers felt they had to side in with either one or the other of these men. Actually, the whole thing boils down to the fact that each of them does an excellent job of portraying a woman as a woman!

John Elsworth Ann Arbor, Mich.

## Natural Light Portraits

Sirs:

This is one of several prints made after reading your article entitled



"Portraits By Window Light" (Sept. 1951 issue). The thing that pleases me most about this type of photography is the soft, natural quality of the light. The next time I try it I think I may use one photoflood for fill-in light providing I can keep it subdued so it will not destroy the beauty of the natural light.

Harold Schenke Bronx 60, N. Y.

• One way to avoid destroying natural light when you use artificial "fill-in" illumination is to bounce the fill light off a wall or a piece of white cardboard instead of aiming it directly at your subject.—Ed.

## M. Daguerre (see page 74)

Sirs:

I beg to bring to your notice the serious harm likely to come from the increasing popularity of photography. Since Mr. Talbot and M. Daguerre perfected their processes for fixing a living image on paper a few years ago, there has been an alarming increase in the popularity of this unnatural pastime. The stage has now been reached when permanent damage is likely to be inflicted not only on painting, engraving, and the arts in general, but upon

(Continued on page 14)

EVERY  
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PROJECTOR  
CARRIES A  
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MODEL V-33L

And you get these EXCLUSIVE added features, too!

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# the last word

letters from  
our readers

(Continued from page 10)

industry, manners, and the home itself.

Already, I am informed, the fascinations of the photograph album have had their effect on the thousands of children who would be better employed in pit or mill; already the reputations of Landseer, Turner, and even of Martin and Westall are believed to be suffering; and I can myself vouch unhappily from my own family circle that idleness and vanity are encouraged by the constant posing for portraits, and the subsequent poring over them in unhealthy crouching attitudes. This day, alas, I have been obliged to call five of my daughters before me for reproof. A smaller point, Sir, but one to be remembered, is that the Great Exhibition to be held in Hyde Park this year is likely to suffer if photographic reproductions of its features are distributed wholesale.

I beg to subscribe myself, Sir, your obedient Servant,  
Old Vicarage, Jan. 9, 1851  
Shinfield, Berkshire Patrick Lawrence

• The above letter appeared in The Times (London) 100 years ago.—Ed.

• In the November issue of MODERN, David Douglas Duncan's book *This Is War!* was reviewed by John Wolbarst. In due course a copy of the article got to Tokyo where Duncan was on assignment for Life, and back came a letter, part of which is reprinted below.

... your review is the first, among the magazines, which tries to understand that book as a story. There was no other purpose. Certainly it was not intended as a photobook... photographs just happened to be the medium. And, as you pointed out, it makes no difference whether it is one hill, or another, this bend in the road, or that, one man, or his brother. It is every man who ever carried weapons in actual line combat... the combat of no glory. Yes, I'm glad that you took long enough to watch what the others tried to see in the book, then saw it your own way. Most of all I'm glad that it was my way from which you looked at it. It is a story, and as such one must read it all the way through. It's strange, you know, but I thought it was so obvious! Dave Duncan Tokyo

### Snubs Old Sol

Sirs:

My sympathies are certainly with Richard Beattie (Sept. 1951) whom the sun jilted every time he wanted to photograph a model at the beach. I had been cancelling beach shooting dates regularly myself until I decided one day to go ahead and use whatever light existed. This Ciro-flex shot was made with an exposure of 1/100 sec. at f/6.3 on Super XX film. I am so well



pleased with the absence of harsh shadows that from now on I intend to shoot my pictures regardless of the fickleness of old sol.

Joseph Minardi Chicago, Ill.

### Book On Modeling

Sirs:

I am interested in modeling as a career but there are no schools that teach a course in modeling in my vicinity. Can you recommend a book that may be of help to me?

G. Harkman Hastings, Neb.

• The Model by Wm. Mortensen is the best book on modeling, make up, and costuming that we know of.—Ed.

• In the November issue, the editors of MODERN were pleased to present Weegee's Hollywood, eight pages of uninhibited pictures and free-wheeling prose, exactly as it came from the pen of that master of the Speed Graphic and the flashbulb. What did Weegee think about it? Here's his letter, practically unexpurgated, to Editor Jacqueline Judge.

Dear Jackie... That was a masterful job you did on my Hollywood story... I take my hat off to you... I liked the lay out very much... I think its the best thing about me & also the best thing that Modern Photography has done... the magazine keeps getting better & better...

Thanx for sending me the proofs, also can you please send me back the WORK SHEET that I sen you that's the mimographed sheet from skid row which lists me & the other members of the cast... its the only sheet in existence & I need it...

If you ever get tired of New York City, Jackie come out here to Hollywood & Ill make you a star...

Thats about all Jackie... You are doing a wonderful job & keep it up WEEGEE Hollywood

(Continued on page 139)



# ...at Dowling's

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Includes 16mm camera (less lens), microphone stand and cable, amplifier and controls, monitoring headphones, carrying case. Precision built by Berndt-Bach, makers of sound equipment for Hollywood studios. Single Lens Model, \$695.00 Cash or \$69.50 Down. 3 Lens Model, \$784.50 Cash or \$78.45 Down.



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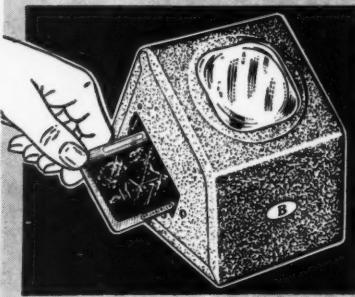
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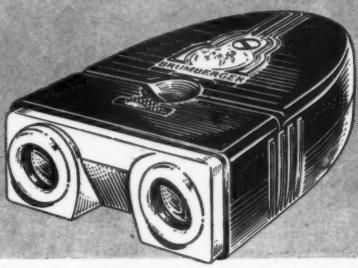
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Viewing slides is real fun . . . without squinting or neck twisting. The large optically-ground lens shows a brilliantly illuminated, enlarged image. Versatile, this viewer has an adapter to automatically center all slides from 35mm to 2 1/4". Handsome, sturdy steel construction; complete with bulb, on-off switch and cord.

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Item No.	Slide Size	Capacity	Cardboard	Gloss	Price
#1050	2" x 2"	100	50		\$1.95
#1150	2" x 2"	300	150		\$2.95
#1125	2 1/2" x 2 1/2"	250	125		\$3.95
#1100	2 3/4" x 2 3/4"	200	100		\$3.95
#1075	3 1/4" x 4"	150	75		\$3.95

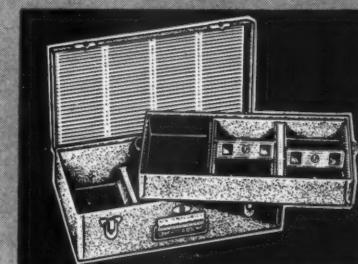
### ▲ SLIDE BINDERS

Protect your treasured transparencies against fingerprints, scratches and dust, in these rigid binders that just won't warp. The simple snap assembly makes it a cinch to put together — or take apart for use over and over. Special panel for identification marking. All steel frames with clear glass.

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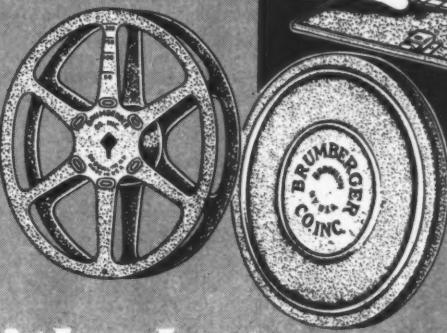
These all-steel chests double for filing as well as storage of your valuable films. Exterior and interior index cards permit orderly filing for instant selection. A touch of the tab moves the selected reel forward automatically. Recessed handle for easy carrying . . . also can be nested for compact stacking. Attractively finished!

ITEM No.	CAPACITY	PRICE
#1008	12 - 8mm. 200 ft. reels & cans	\$6.50
#1009	12 - 8mm. 300 ft. reels & cans	\$7.50
#1010	12 - 8mm. 400 ft. reels & cans	\$7.95
#1016	9 - 16mm. 400 ft. reels & cans	\$7.50

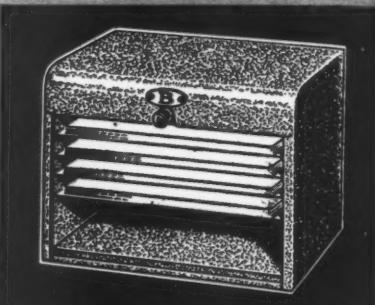
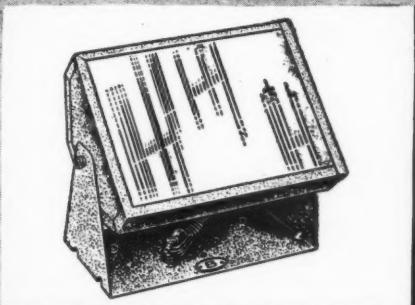
## REELS & CANS

At last—a reel that's made of specially tempered steel to retain its alignment . . . a can that doesn't have to be pried apart to be opened! Handsome oven-baked grey hammetone enamel finish. Reels marked at 50' intervals—grip film after a  $\frac{1}{4}$  turn. Perfectly balanced, sturdy construction. Cans ribbed for stacking.

ITEM No.	SIZE	REELS	CANS
#1018	8mm. 200 ft.	.45	.45
#1019	8mm. 300 ft.	.55	.55
#1020	8mm. 400 ft.	.55	.55
#1024	16mm. 200 ft.	.45	.45
#1026	16mm. 400 ft.	.55	.55



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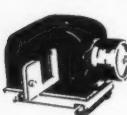
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# COFFEE BREAK with the editors

#### THIS MONTH'S COVER . . .

To coin a poor pun, the kitten playing with the ribbon on this month's cover has some glass.

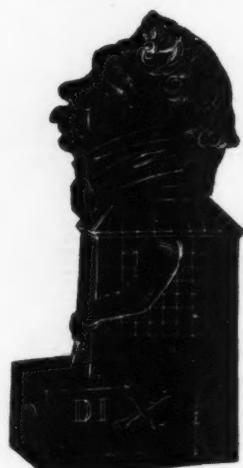
Roy Pinney is the photographer responsible for originating both the cover and the makings of the pun. Roy placed the kitten on a sheet of plate glass, stopped the Ektar lens on his 4 x 5 Super D Graflex down to f/22 and recorded the scene on Ektachrome from beneath the glass.

He used a five lamp electronic flash unit with two lamps lighting up the background, a lamp at 45 degrees for a main light, plus a fill-in lamp and a backlight lamp.

Sounds simple doesn't it? If you think it is, try shooting a picture of a kitten through a sheet of glass without causing the glass to reflect light.

#### BONES, RATS AND MASTS . . .

The rather odd Alice-in-Wonderlandish drawing reproduced herewith is not a refugee from a chessboard. Rather it is a caricature of one Louis



Daguerre in Wonderland

Jacques Mandé Daguerre, artist, showman and stage designer. Also—and most important—pioneer of photography.

The inscriptions on the base of M. Daguerre require some explanation. When the French words for bones (os), rat (rat) and mast (mat) are pronounced after DI, they spell out "Diorama". The diorama, an intricate combination of reality and illusion with which Daguerre became famous originally, is described and explained by Beaumont Newhall, curator of George Eastman House, Inc., in his history of the life and work of Daguerre which begins on page 74. The second portion

of the article will appear next month.

It has always seemed odd to us that a man who had spent his life perfecting the art of illusion should be the man most responsible for giving the world photography—certainly a tool of reality.

#### THE CHECK WENT THIS-A-WAY . . .

Rus Arnold, author and photographer of "They Went That-a-way," page 54, writes us concerning Mike, one of



Mike, right, enjoys modeling bonus

the models he used in his article. Seems Mike has the cancelled model fee check on the wall of his room. He confided to his mother that he would like to make some more money. "How about doing some more modeling for Rus Arnold?" she asked. "Oh, no," he was emphatic. "I don't like that kind of work. It's hard." But after some thought, he added, "it pays pretty good though!"

#### WINSTEN, PESKIN AND THE RIVER . . .

When we were looking about recently for someone who could write intelligently about exceptional movies, up popped the name of Archer Winsten, senior movie critic of the *New York Post*, and long considered one of the most thoughtful, discerning and skillful practitioners of the art of "reviewing". Seems that MODERN's Managing Editor John Wolbarst had worked alongside Winsten on the *Post* back in 1934 and the two had kept up an intermittent friendship since then. We had Mr. Winsten to lunch and he started

(Continued on page 23)



JOHN WOLBARST  
Skillful practitioner Winsten



*Photo by Ruth Alexander Nichols—Exposure determined with General Electric Exposure Meter*

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May be mounted on the camera or held in the hand and used indoors as well as outdoors. Measures distance in feet or meters. When ordering, specify which you prefer.

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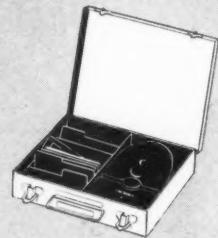
**\$24.95**

### BRUMBERGER STEREO FILE No. 1111

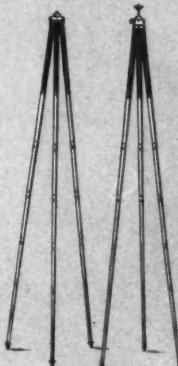
A portable compact carrying and storage case for stereo viewer and slides.

Holds stereo viewer, 50 metal or glass stereo mounts in 5 group compartments, or up to 125 cardboard stereo mounts.

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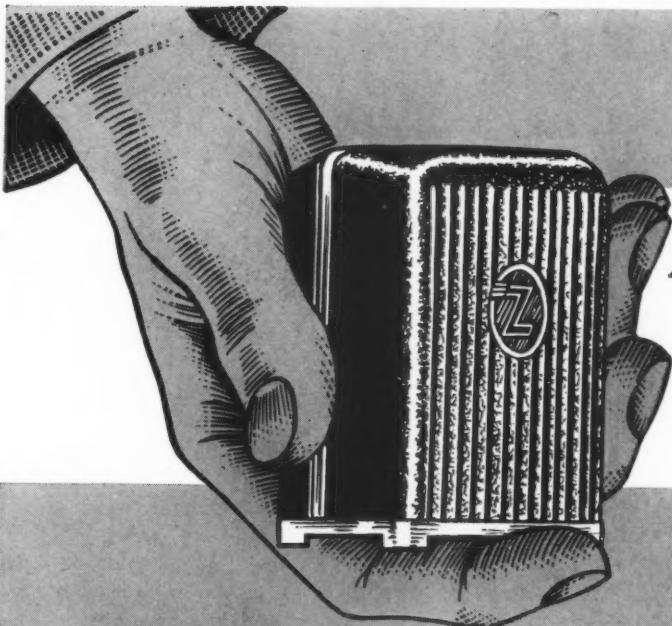
Flat base without ball and socket head. 7 sections. Featherweight . . . only 6 ounces. Measures 10½ inches when closed, 42 inches extended.

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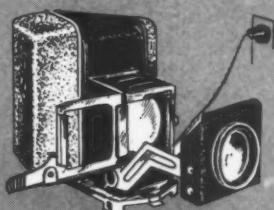
Here's a projector that you can hold in the palm of your hand — and it only weighs about as much as a camera . . . yet has all the power of a giant projector!

Baby-Zett will project a large image, evenly illuminated — without requiring a darkened room. Made by world-famous Voigtlander, the Baby-Zett has an anastigmatic lens F2.8/8 c.m., is sturdy, easy to carry and simple to operate.

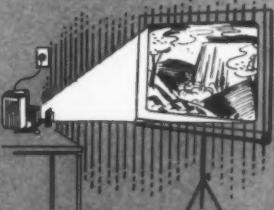
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## Masterwork



## Master instrument

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 250mm (10 in.) Zeiss Opton Sonnar Lens  
 f/4, \$ 480. Prices include Federal Tax.



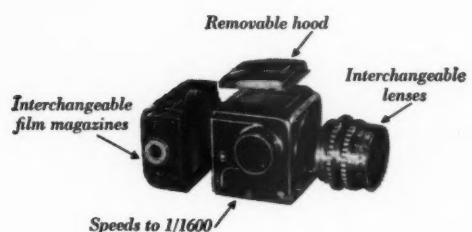
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**HASSELBLAD**



**THE NEW SWEDISH REFLEX CAMERA**

## COFFEE BREAK

(Continued from page 18)

ed to tell us all about the wonderful movie he'd just seen, so we scrapped all our other plans and asked him to write about it. He did—it's *The River*, on page 102, and it's fascinating.

Most of the still photographs accompanying Archer Winsten's review were made by David Peskin, usually associated with color action photography.



What well-dressed photographers wear

Dave happened to be in India during the shooting of the movie and became fascinated with it. His cameras became a familiar sight to *The River*'s technical crew and actors. As can be seen, Dave really got into the spirit of things—even to attire. When in Rome . . .

### AS OTHERS SEE US . . .

In scanning the British photographic magazines each month, we've become conscious of an American trend in photographic anecdotes. A column called "Hearsay" appearing in *Photoguide* magazine, published in London, particularly appeals to us, so we've extracted some British-American tales for you, which go something like this:

SAFE PRESS WORK. Some American news photographers now get their hot news pictures by sitting in front of the television screen for hours and snapping whatever they want at their leisure.

DO YOUR PICTURES SMELL? An American firm is now marketing blower units to de-odorize darkrooms.

CAMERA PACKING MOMMA. Mrs. Molly Brightwell of Texas, when asked if she had brought her guns with her to Britain, replied: "Sure I have guns, but I didn't bring them. I was only allowed 66 lbs. of baggage and I preferred to take my cameras."

TECHNICAL TASTE. An American photographer, Herbert C. Kahn, wrote a book telling brides what to do for three months before the wedding date. What

advice can a photographer give a bride that her mother has overlooked?

THE PERFECT PUZZLE. A chap fell in love with a blonde on an American magazine cover. She proved to be synthetic in the sense of being a montage, the head and body of which belonged to two separate girls. He is now undecided whether to propose to the upper or the lower half.

ART IN SALESMANSHIP. A U.S. camera manufacturer advertises his products under the caption, "There's a little Rembrandt in all of us." Alas, it does not say how little.

Jolly cards these Britishers. Say did you ever hear the story about the two Englishmen? Well, it goes something like this. Seems these two Englishmen . . .

### HAPPY BIRTHDAY . . .

The photograph by W. Eugene Smith which appears on pages 86 and 87 of this issue is well on its way to becoming a classic. Published first in *Life* on April 9 of this year, it was republished in that magazine's excellent series of ads discussing "What's In A Picture?" Its third appearance is here and its fourth will be in an exhibition honoring the fifteenth anniversary of *Life*'s first issue—November 23, 1936.

The exhibition—"Memorable Photographs by Life Photographers" chosen by Edward Steichen from the 15 years of work will first appear at the Museum of Modern Art in New York City from November 22 through December 11. Then it will go on tour to schools and colleges requesting it through the sponsorship of the Life Magazine Exhibition Department.

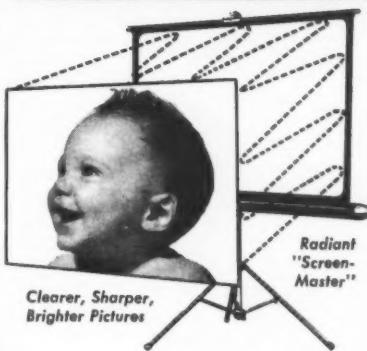


BERNI SCHOENFELD  
Smith—special fire called greatness

No magazine has ever printed as many great and near-great photographs as *Life*. One reason is that the editors, in our opinion, employ and buy from perhaps the finest group of photographers ever gathered together by

(Continued on page 26)

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Radiant's exclusive process gives you millions of efficient mirrors that reflect light powerfully instead of absorbing it. As a result—your pictures fairly leap from the screen with startling realism, added brilliance, new clarity and depth.

A Radiant Screen means a more effective, a more deeply impressive showing always. There's a Radiant Screen for every need.

### Send for FREE Sample

Ask your dealer for demonstration. Send coupon for free sample of Radiant "Million Mirror" screen fabric.



# RADIANT Projection Screens

Radiant Mfg. Corp., 1251 S. Talman, Chicago 8, Ill.

Send me free sample of Radiant "Million Mirror" Fabric—and brochure on Radiant line.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

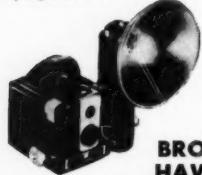
(My dealer's name is \_\_\_\_\_)

# STORE-WIDE SALE OF THOUSANDS OF CAMERAS, Gifts from \$1.00 to \$1,000

*Abe Cohen's Exchange*

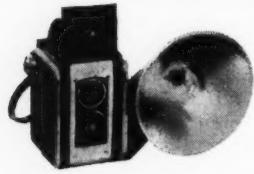
## 3 GREAT GIFT ITEMS KODAK CAMERA OUTFITS

Sent postpaid anywhere in continental U.S.A. or to any A.P.O. or F.P.O. address by regular mail.



**BROWNIE  
HAWKEYE  
FLASH OUTFIT \$1375  
only**

Brownie Hawkeye Camera, takes 12 2 1/4 x 2 1/4 pictures in color or black and white on 620 film. Includes Kodalite Flash Holder with batteries, 8 Flash Lamps, 2 rolls V620 film, booklet and instruction manual. Packed in attractive carton.



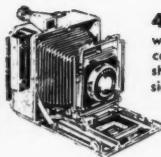
**KODAK DUOFLEX  
FLASH OUTFIT \$2925  
only**

Kodak Duoflex II Camera, with Kodet F8 lens, takes 12 2 1/4 x 2 1/4 pictures on 620 film in black and white or color. Includes Flash Holder with batteries, 8 Flash lamps, 2 rolls V620 film, booklet and manual.



**KODAK PONY CAMERA  
OUTFIT only \$55.00**

Includes Kodak Pony 828 Camera with F4.5 coated lens, Field Case, Flash holder and batteries, 8 Flash Lamps, 1 roll color film, 1 roll black and white. Packed in handsome simulated leather covered box.



### Brand New

**4 x 5 BUSCH PRESSMAN**  
with 135mm Schneider Xenar F4.7 coated lens in flash compur rapid shutter, revolving back, double extension bellows. Reg. \$157.50

**SALE \$123.95**

### Brand New

**2 1/4 x 3 1/4 BUSCH PRESSMAN MODEL C**  
fitted with 105mm Schneider Xenar F4.5 coated lens in compur rapid Synchro shutter. Reg. \$141.00

**SALE \$107.50**

### SAVE ON ZEISS CAMERAS

These are latest models of world-famous cameras. Condition is like new and unconditionally guaranteed by us

#### 1 1/4 x 2 1/4 ZEISS SUPER IKONTA A

with coated Tessar F3.5 lens

If New \$178.00

**ONLY \$105** (used)

- Coupled range finder
- Compur rapid shutter to 1/500th
- Built-in flash
- Eveready Leather case



#### 2 1/4 x 2 1/4 ZEISS SUPER IKONTA B

with coated Tessar F2.8 lens

If New \$244.00

**ONLY \$167.50** (used)

- Compur rapid shutter to 1/400th
- Coupled range finder
- Built-in flash
- Eveready Leather case



#### 2 1/4 x 3 1/4 ZEISS IKONTA C

with coated Tessar F3.5 lens

If New \$186.00

**ONLY \$129.50** (used)

- Compur rapid shutter
- Coupled range finder
- Built-in flash
- Case extra



**Save \$45.50**

#### LATEST MODEL 2 1/4 x 3 1/4 ZEISS IKONTA C

If New \$115.00

**SPECIAL \$69.50** (used)

- Coated Tessar F3.5 lens
- Compur rapid shutter with built-in flash
- A wonderful camera for both black and white and color. Equal to new in every respect.



#### ZEISS CONTESSA "35"

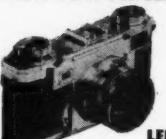
with coated Tessar F2.8 lens

If New \$206.00

**ONLY \$134.50** (used)

- Coupled range finder
- Compur rapid shutter to 1/500th
- Built-in electric cell exposure meter
- Leather case

#### NEW LOW PRICES ON CONTAX CAMERA AND LENSES



#### CONTAX IIA with T coated Sonnar F2 lens

Reg. \$405.00 **SALE \$242.50**

With T coated Sonnar F1.5 lens. Reg. \$476.00 **\$285**  
Eveready Leather Case. **\$10.00**

#### LENSSES FOR THE CONTAX

	Reg.	Sale
135mm Zeiss Sonnar F4 T ctd. Telephoto in light-weight chrome mount, for all models.....	\$198.00	<b>\$109.50</b>
35mm Zeiss T coated Biogon F2.8 wide angle, light-weight, for all models (Except Contax IIA).....	234.00	<b>102.50</b>
85mm Zeiss Sonnar F2 T coated Telephoto in light-weight chrome mount, for all models.....	289.00	<b>139.50</b>

**SAVE UP TO 50%**  
from Manufacturers list price

Save \$49.05 on Brand New



35mm  
CAMERA  
OUTFIT

Mercury II Camera  
Eveready Case  
Flash Gun  
Batteries  
Flash Bulbs

Precision built with fast F2.7 coated lens, focal plane shutter speeds to 1/1000th sec. Eight G. E. flash bulbs, flash gun with batteries.

Save \$24  
2 1/4 x 3 1/4 ROAMER II  
ROLL FILM CAMERA

Mfrs. list price \$48.00  
SPECIAL

**\$24**

- Built-in flash
- Body release
- Coated F4.5 lens
- Shutter speeds from 1/25 to 1/200th
- Uses standard 120 or 620 film



Flash cable ..... \$1.95  
Flashgun ..... 7.30  
Sheath case ..... 4.50

Save \$21.05  
New 35mm VITAR  
Mfrs. List Price \$41.00  
SPECIAL **\$19.95**

- Coated F3.5 anastigmat lens
- Speeds from 1/25 to 1/200th
- Built-in exposure meter
- Eveready Leather Case ..... \$4.95
- Flash Gun ..... 7.30

Save on New 8mm  
CINEMASTER II  
MOVIE CAMERA

With coated F1.9 lens in focusing mount.  
Mfrs. list price ..... \$96.75

SPECIAL **\$48.38**  
Leather Holster Case ..... \$4.95

Save \$30.05  
New  
UNIVERSAL  
P500 8mm  
PROJECTOR

Mfrs. List Price \$75  
SPECIAL **\$44.95**

Has coated F2 projection lens with 1" focus.  
500 watt lamp. Motor rewind. Accepts 200 ft. reel.

Save \$32.50  
35mm BUCCANEER  
Candid Camera  
With coated F3.5 lens  
Mfrs. list price \$45.00

SPECIAL **\$32.50**  
Flashgun ..... \$7.30

- Coupled range finder
- Speeds to 1/300th
- Built-in exposure meter
- Automatic film transport and exposure counter



For Easy... Quick...  
Accurate focusing

USE

**Meyer-Opticraft**

QUALITY EQUIPMENT



Now  
\$30.50  
(no tax)

**HUGO MEYER**  
Cam-Coupled Range Finder  
on 2 1/4 x 3 1/4

**CENTURY GRAPHIC**

"Tailor-made" to your lens to give precise synchronization at every point. Can be installed on the following cameras:

Century Graphic • Pacemaker 23, 34, 45  
Busch Pressman 2 1/4x3 1/4 and 4x5  
Burke & James • Meridian  
Linhoff III • Printex  
All foreign film pack cameras



**HUGO MEYER**  
**POCKET**  
**RANGE FINDER**

For any camera that has a distance scale — still or motion picture. Can be held in the hand or attached to your camera. \$10.50 incl. tax

**HUGO MEYER**  
**CINE LENSES**



Trioplan Telephoto Cine Lenses bring distant subjects up close.

1 1/4" f2.7 Telephoto Cine Lens for 8 mm. cameras \$54.00 incl. tax

3" f2.8 Telephoto Cine Lens for 16 mm. cameras \$82.50 incl. tax

Kino Plasmat Lens gives you extra speed for indoor movies.

1" f1.5 Kino Plasmat Lens for 16 mm. cameras \$84.00 incl. tax

At your dealer

**Meyer-Opticraft**

39 West 60th Street, New York 23, N. Y.

## COFFEE BREAK

(Continued from page 23)

a magazine. Another is that the general level of the photography in the magazine is very high. But most important is the fact that the editors have always made room for the exceptional talent, like that of photographer Smith. They have never yielded to the temptation to demand that every photographer work and think exactly like his fellows. In turn, the editors have received full value, for these exceptional photographers have made the magazine's pages occasionally glow with that special fire called "greatness". Needless to say, these photographers have made an important contribution to the stupendous growth of the photographic art in the 15 years since *Life's* beginning.

To *Life*, a happy birthday. And, in addition, a present to you readers in the form of the story of how one of their exceptional talents works, plus a ten-page portfolio of his photographs beginning on page 78.

## JUST DESSERTS DEPARTMENT . . .

"That guy ought to get a medal" is a typical American expression of admiration. Unfortunately most people about whom this is said don't wind up with 'em.

So we were surprised this month to hear of a guy who ought to get a medal and who did. The "guy" is Col. George W. Goddard, aerial photography pioneer, and the medal was the 1951 Progress Medal of the Photographic Society of America.

We don't usually stick our editorial chests out and brag but we thought Col. Goddard a pretty outstanding officer ourselves after editing an aerial photography story in which he played a part. (MODERN's Sept. issue, "The

## Camera the Enemy Hates.")

In the September Coffee Break, we said we were lucky to have brains like those of Col. Goddard around in our Air Force. Glad to hear the PSA agrees with us.

## WESTON, HONORARY FELLOW . . .

The 1951 list of persons honored by the Photographic Society of America extends to four pages of names double-spaced. Many are unknown names. Others catch your eye—H. Lou Gibson, Axel Bahnsen, Charles Coles, Wellington Lee, Leo Pavelle, Norman C. Lipson, Beaumont Newhall.

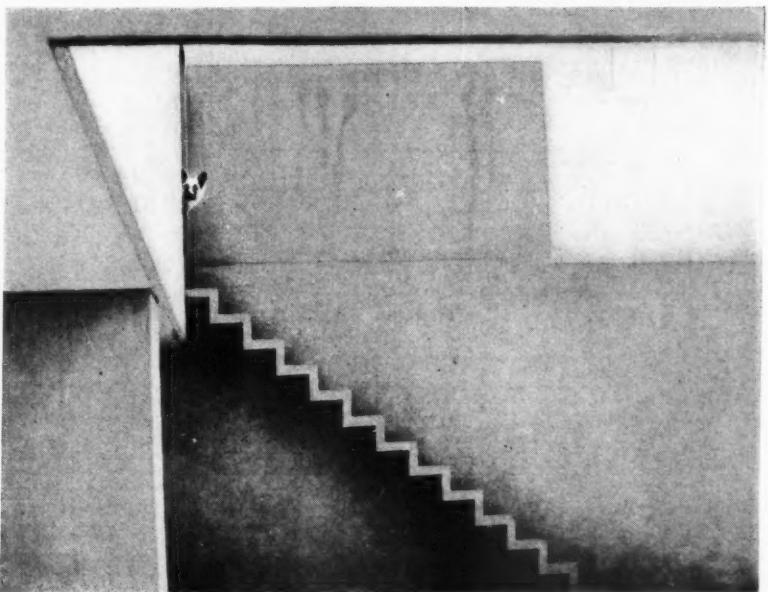
Heading the list under "Honorary Fellows" appears one name and a simple address, Edward Weston, R.F.D. 2, Carmel, Cal. Belonging to the PSA as an honorary member, a fellow or an associate is an honor to any photographer. But Edward Weston is one of those few great artists who quite transcend "belonging". We think in his case the honor should go to the PSA for having in its ranks such a great photographer.

## BASCHFULLY YOURS . . .

"Way back last January, the author of a MODERN story on the photography of Peter Basch entitled "The Different Nude," wrote:

"(His (Basch's) particular feeling for composition, lighting, motion, skin texture and the utilization of every bit of subject material sets his work apart." So it was with extreme interest that we dropped into Basch's one-man show at the New York Camera Club.

It's evident that Basch's sense of design, composition and subject material utilization is carried over to other than undraped subjects. Often, with little material, he turns out provocative, well composed and technically excellent work. Example: the different dog.



A provocative, well composed and technically excellent dog

PETER BASCH

*planning and "know-how"*  
*that go into a successful picture*

by VICTOR KEPPLER



Keppler's pictures usually start with a discussion . . . how to take the photo. In this case, it was decided to use a background fire photo. Other decisions necessary—the right model, the clothes, the props.



A blowup of the fire scene was mounted on celotex board, and placed in position. Then tests were made with stand-in models to determine correct lighting, exposure and the effect.



Shooting time! Models are ready and in position. Keppler checks all details, and directs for facial expressions. SHOOT!



Keppler and his staff in the printing room, carefully checking the finished print for perfection.



COURTESY OF LIBERTY MUTUAL INSURANCE CO.

**Keppler says "Lack of Training Restricts Ability."** "Your ability to recognize which techniques to use," continues Keppler, "is the difference between success and failure. A good photographic school where you get a concentrated course, cuts down the period of apprenticeship. Successful photographers are always in training . . . and a school is the best place to start."

#### LEARN BY DOING AT N.Y.I.

New York Institute of Photography provides thorough and complete training in every important phase of photography. This famous school is directed by a distinguished faculty and provides only the most up-to-date, streamlined equipment.

#### LEARN BY HOME STUDY THROUGH N.Y.I.

If you cannot attend our Resident School, then develop your hidden talents through the N.Y.I. Home Study Course. It is planned to give you individual supervision, practical assignments . . . and the utmost in personalized down-to-earth instruction that is almost the equivalent of on-the-spot-training.

#### N.Y.I., AMERICA'S TOP RANKING SCHOOL OFFERS:

**THE FINEST EQUIPMENT** — at your command in the most comfortable working space.

**RECOGNIZED FACULTY** — every instructor a top-ranking authority in his field.

**LEARN-BY-DOING METHOD** — you're working behind cameras from the first day you begin.

**COMPREHENSIVE COURSES** — covering Advertising • Fashion • Commercial • Portrait • News • Natural Color . . . with Still-Life, Glamorous Models.

**SUCCESSFUL GRADUATES** — some of the biggest and best names in every field of photography are high salaried employees, studio owners, globe-trotting free-lancers, movie directors, TV people, instructors, deans, photo-journalists . . . N.Y.I. graduates all!

Victor Keppler was retained by an advertising agency acting for LIBERTY MUTUAL INSURANCE CO., to photograph a child evicted from her house by a fire.

Here's the finished picture . . . a photograph used to illustrate an ad in national magazines. Good photographs make ads "live" . . . and they are so very important, when the advertising space alone may run over \$20,000.

Success demands "know-how"  
**— TRAIN AT N.Y.I.**

**America's Oldest and Largest Photographic School —  
 and the Most Thorough**

**FREE N.Y.I.'s Famous Photography Book. Write today.**

**NEW YORK INSTITUTE OF PHOTOGRAPHY**  
 Dept. "117," 10 W. 33 St., New York 1, N.Y.

42nd

Please send me complete information regarding **YEAR**

Resident Training    Home Study Course

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# SPIRATONE CHRISTMAS SHOPPING GUIDE

PLAY SAFE—BUY EARLY  
ON THE AFTER-CHRISTMAS  
EXCHANGE PLAN

Only Spiratone offers you this generous plan; the answer to the eternal Christmas gift problem: Anything you buy between now and New Years can be exchanged for virtually anything else from our large stock, just as long as you write us to that effect before January 4th, 1952. Request free Exchange Certificate with your order—your assurance for complete satisfaction on Spiratone mail-order purchased gifts.

for **Leica** and **Contax**

### UNIVERSAL FINDER \$32.50

Settings and parallax correction for all lenses from 35mm to 135mm. Beautiful satin-chrome finish. Every part of the finder makes possible use of additional equipment. Lens, eyepiece, eyecup, etc., worth \$2.00 included at no extra charge. Shipping Cost 50c

### TELEPHOTO FINDER \$6.95

incl. leather case  
Chrome Finish—Its accessory clip—parallax correction—new leather case. Available for 75mm, 85mm, 100mm, 135mm focal length. Should sell for twice as much. Shipping Cost 15c

### SELF-TIMER \$2.95

Fits over Leica Release Button. Chrome finish automatically retracts in minutes ready for next exposure without removing self-timer. Shipping Cost 10c

### CABLE RELEASES FOR LEICA: 11" \$7.00 40" \$1.50 60" \$1.75

For more exceptional buys in accessories for the Leica, see Extension Tubes, Super-Nooky Close-Up Device, Pocket Flash, Telephotö and Wide-angle Lenses and, of course, many other general items in this advertisement.

### Special Buy From Germany DIFFUSING DISK .... \$1.98

Postpaid  
Adds that pictorial quality to your photographs, saves retouching on portraits and discloses the true nature of your subjects, even for the rank amateur. Ships right over camera lens.

For Contax, Kodak 35, Leica, Poly, Certo, Retina, Ika, Contax, Kodak Reflex, Ilexflex, Argus C3, Mercury II, Ikonta 35, Karat.

### Save \$7.00 on BRITELITE SPOT .... \$7.95

including bulb  
Extra-large 4" Fresnel lens. Highly polished reflector. Focus +4" adjusted with positive lock. Completely articulated. Steel base is heavy though removable for use on tripod. Our buyers had to search long for this biggest bargain in spotlights!

### Beam-Spot Combination \$17.90

Beam has wide light spread, extends to 2 feet above floor level. Ball-bearing casters. Positive locking of sliding arm. Beam is 4" in diameter, 10" long, complete with Britelite Spot at a \$2.00 saving!

Shipping Weights:

Spots 6 lbs., Beam 10 lbs.

### EXTENSION FLASH .... 14.95

Models to Work with—  
Almost Any Other Box Unit

Whether you have a Heliand, Graflex, or any other box camera, Bolex, Mercury, Argus C3, Service C.O.C. Kaltex, or other make gun-camera, you can have an extension flash at \$1.95. Your gun need not have

extension outlets! 13 foot cord, bulb holder (for screw-base), 5" reflector and means of attachment. Complete with bulb, bulb holder, gun—all for \$4.95. Midgetbulb adapter \$3.00; with socket \$6c.

Shipping Weight: 2 lbs.

### Save \$5.00 on SUNRAY ENLARGER. 39.95

with lens and case

Compact, portable. For negative sizes 35mm to 2 1/4 x 3 1/4. Ideal for beginners. Complete with bulb, bulb holder, reflector, ready for use, yet instantly disassembled and stored in the carrying case. Reg. No. 14,95. FREE Test strip Maker to assure perfect exposures. A \$1.95 value. Shipping Weight 10 lbs.

### SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new, first class merchandise not to be confused with "seconds" or "closeouts" or inferior leather bags.

Shipping Weights of Gadget Bags are 2 lbs 2 lbs., 3 lbs., 3 lbs., 4 lbs.

**SP1** Really the solution for the photographer with few accessories, yet just too many to carry in one bag. The SP1's distinctive shape and lack of internal divisions give it ample storage space for a bag only 10" x 7" x 3". A reinforced bottom, a large folder bag and two small side bags assure maximum protection for the contents. The SP1 also makes a sporty "over-the-shoulder-bag" for the young lady. Spiratone's

SP1 \$2.95

**SP2** is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be years for your of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8" x 10" x 3".

for the camera bag when like his filters, exposure meter, extra lenses accessible, prefers extreme compactness. Available at \$10.00—a Spiratone bag.

\$5.59

**SP3** Basically of the same over-all construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Bag—\$6.95

get—priced at half of list

**SP4** A jumbo-sized genuine top-grain cowhide bag of beautiful appearance. Ample in size—9" x 11 1/2" x 4"—for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Numerous inside pockets and an extra large outside pocket. An unusual opportunity for the serious amateur and professional who wants an "easy-to-get-at bag" which his friends will never suspect cost only

\$10.95

**SP5** The latest addition to our line and one of the finest. A top-grain pleated dream bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 3"), or for taking "both cameras" along. "Wrap-around" zipper, leather holder, shoulder pad. If you couldn't afford that \$30.00 bag, you won't pass up the SP5 at a 40% saving! \$17.95

Save \$20.00 on brand new

### PHOTO-FLOOD SYNCHRONIZER \$9.95

We owe you an explanation for the ridiculously low price: Present cost of materials would make a \$50.00 list price for this unit necessary, causing manufacturer who had sold thousands of Cameratrols at \$29.95, to sell us his entire stock and discontinue production. And our buyers grabbed it! But, of course, there won't be any more after this one lot is gone—so, hurry! Cameratrol makes flash-like exposures with ordinary No. 2 photo-flood bulbs, at a fraction of the cost of a flashbulb. Cameratrol can be used with any camera: instant synchronization is established through cable socket. Built-in dimmer switch makes focusing comfortable, saves current and bulb-life. 10-foot remote control switch virtually eliminates need for self-timer, adds many possibilities to indoor picture-taking.

Virtually any camera fits onto Cameratrol bracket. Outfit not only contains Cameratrol synchronizer, electrically operated cable release, remote control switch and bi-to-off switch, but also two eight foot lamp cords with sockets, making the use of the individual components alone worth so much more than our moderate price of \$9.95.

Shipping Weight: 6 lbs.

Suggestion: Two sets of 10" reflectors, clamps, No. 2 bulbs \$3.00.

### What To Give For Christmas

For details, see other parts of this advertisement. Of course, there are many other items not specifically listed and equally well suited as gifts for owners of cameras listed. If in doubt, drop us a line.

for the owner of an

### ARGUS C-3

Set of Spiratone Telephone and Widescreen lenses—\$2.95—Extension Flash \$4.95—40" Cable Release \$1.25—Softline \$2.95—SP3 Gadget Bag \$6.95—Photo-flood Synchronizer \$9.95—Gadget Tripod \$1.35—Electronic Flash \$9.95.

for the owner of a

### 4x5" GRAPHIC

Autobalens II Selftimer \$4.15—40" Widescreen Lens \$2.95—Extension Flash \$4.95—SP3 Gadget Bag \$17.95—Elevating Tripod \$13.95—Britelite Spot \$7.95—Filterbank—60" Cable Release \$2.95.

for the owner of a

### RETINA II (a, b)

Folding Pocket Gun \$4.95—Presto Gun \$4.95—Extender \$2.95—Tripod \$1.35—Britelite Spot \$7.95—Filterbank—60" Cable Release \$2.95.

for the owner of a

### RETINA II (a, b)

Folding Pocket Gun \$4.95—Presto Gun \$4.95—Extender \$2.95—

Tripod \$1.35—Britelite Spot \$7.95—Filterbank—60" Cable Release \$2.95.

for the owner of an

### 3mm REVERE

Telephone and Widescreen lenses—Folding Fourlite \$6.95—Titter \$4.95—Super Deluxe Editing Outfit \$16.95—8x40" Trifold Screen \$6.95—Walking Stick Tripod \$4.95.

### Individual Components Worth Almost double

### ACME LITEPAK \$6.95

including bulbs, clamp-on

acetal, lighting plans

Acme Junior Litepak

ordinarily consists of

2 clamps, clamp-on

reflector, compact

carrying case with

compartment. To this

we have added photo-

lood bulb for reflec-

tor, 2 reflectors for

clamps, clamp

lamp, case; in short,

what is required to make a

complete, ready-to-use,

outfit without increasing the already very low package

cost of this nationally advertised Litepak.

Shipping Weight 6 lbs.

Suggested Accessory: Photo-flood stand with crossbar \$3.49

USUALLY RUNS DOUBLE!

### LUMITROL DIMMER SWITCH \$3.00

A "must" for successful indoor photog-

raphy. Avoid that tired look on your sub-

ject's face, prevent longer life for photo-

graphy, and add 500 watts capacity

(2 No. 2, 4 No. 1, or 1 No. 2 and 2 No. 1 photo-floods), single bi-to-off switch, 10 foot cord, and compact

beautifully finished (4" x 3" x 1 1/2").

Shipping Weight 2 lbs.

Only Spiratone offers you this \$11.00

### PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

The Ideal Indoor Lighting Set-up

3-section metal stand extends to 68".

Sturdy, braided legs with rubber tips. Stand telescopes compactly to only 2 feet.

Positive locking at any desired height.

22" crossbar. Can also be used to hold

screen, backgrounds. Two open-aluminum

10" reflectors (for #1 or 2 photo-floods),

complete with socket, switches, 6' cords,

ball-socket swivel joints, rubber-jawed spring

clamps. Can be used on crossbar or turn-

table. Complete outfit \$6.49.

Shipping Weight 5 1/2 lbs.

Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

Two #2 one #1 photo-flood bulbs \$4 extra.

Free on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

Two #2 one #1 photo-flood bulbs \$4 extra.

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PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

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PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

Two #2 one #1 photo-flood bulbs \$4 extra.

Free on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

Two #2 one #1 photo-flood bulbs \$4 extra.

Free on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

Two #2 one #1 photo-flood bulbs \$4 extra.

Free on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two aluminum 10" reflectors for #1 or

#2 bulbs, one bullet

holder, one bullet

holder, one ball-socket

swivel joint, switch, clamp

and cord—at a fraction

of their usual cost.

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Only Spiratone offers you this \$11.00

PHOTOFLOOD STAND + TWO REFLECTORS \$6.49

Two

Save up to 50% on  
SMOOTHCUT  
COVER GLASSES

	100	300
2" x 2"	\$1.10	\$2.49
2-7/16" x 2-7/16"	1.98	4.39
2-11/16" x 2-11/16"	1.98	4.59
4" x 5-5/8"	1.98	4.49
(Stereo)	1.98	4.49

Imported All Metal

SELF TIMER \$2.95

The only delayed action timer of this type which screws directly into the cable release socket. Instant release, adjustable timer, tape and an automatically resetting release pin to prevent damage to the delicate shutter mechanism. Models to fit almost every camera—please state what you have.

Self timer for Bolex B, B2 C, special model, including cable release \$2.95.

Shipping Cost 10c

Save \$1.55 on complete Famous Make 4-piece

8MM EDITING OUTFIT \$9.95

Shipping Cost 10c

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal stops, and a frame for single mounting on board or table (not supplied). Can you afford to pass up such a value?

Same outfit, but with deluxe rewinds with hooks \$10.95.

Shipping Weight 6 lbs.

8MM PROJECTION EDITING VIEWER \$6.95

It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

XMAS PRESENT with Viewer: 50 ft. Carmel Hollywood Film

DELUXE Automatic Splicer, reg. \$7.50... \$4.95

DELUXE Rewinds with brakes, reg. \$7.50 \$4.95

Pack Up Your Projection with PROJECTOTROL \$3.25

Avoid the mad scramble for the light switch when the show is over! Plug table or floor lamp into one outlet, movie or slide projector into another, and switch to "projector"! On the projector, 1250 watt capacity, 10 foot cords.

Shipping Weight 2 lbs.

XMAS PRESENT 10 2x2 Color Slides or 4 Movie Titles (specify 8mm or 16mm).

IMPORTED F:3.5 FOLDING CAMERA

including leather eveready case and rangefinder

An exclusive Spiratone import! You have seen cameras offering much less as much as twice as much! Costed F:3.5 lens—focusing from 3 feet to infinity—double action shutter with speeds 1/150th second—optical rangefinder—cable release—fully synchronized. 16 pictures on 120 film, color or b&w. Size of camera closed: 4" x 1 1/2" x 1 1/4".

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**PEERLESS**

# Christmas Gifts

WORLD'S GREATEST SELECTION  
THE FINEST IN PHOTO EQUIPMENT...  
*Savings Priced of Course!*

BRAND NEW! - Save \$25.45!  
**RIVAL**  
**ZOOMFINDER**  
for LEICA and CONTAX  
(Similar Model  
sells for \$9.95) **34.50**  
Sugg. wt. 1 lb.  
★ Parallax Compensation  
★ Adjusts for Lenses of all Lengths from  
35mm to 200mm



LATEST MODEL  
**LEICA IIIC**  
F2 COATED  
SUMMITAR  
LENS **185.00**  
used  
Sugg. wt. 6 lbs.

★ Coupled Rangefinder  
★ Speeds 1 second to  
1/1000

World Famous German Import!  
Save \$80.00 - BRAND NEW 7x50  
**KROMBACH**  
BINOCULARS  
★ Fully Coated Lenses  
★ Compact, Extra  
Lightweight  
★ Critically Sharp  
Distance Focusing  
★ Control and Stage  
Eye Focus  
PLUS 20% F. E.T.  
**69.50**  
Value  
\$149.50

Save \$50.00  
**AMPRO**  
TAPE RECORDER  
Complete with  
MICROPHONE  
TAKE-UP REEL  
PICK-UP CORD  
**69.50**  
used  
Sugg. wt. 30 lbs.  
The recording sensations  
For Home Schools  
Official Clubs!  
List \$119.50

## 35mm CAMERAS

	New	Used
ARGUS A2, F4.5, bit-in mtr.	49.95	34.95
BALDINETTE #13.5* Schneider, Latest FULL-SYNCHRO M-X.	49.95	34.95
BALINON Kodak, #4.5.	109.50	66.50
BOLSEY C, #12.5*, RF.	72.50	46.50
CONTESA FULL-M-X SYNCHRO, #12.8* Zeiss Tessar, RF.	195.00	129.30
KODAK 35, #13.5, RF.	59.50	37.50
PONY 135 Kodak, #14.5*	36.75	27.50
PONY 238 Kodak, #14.5*	32.00	22.50
RETINA Kodak, #3.5	32.50	
SIGNET 35 Kodak, #12.5 RF.	95.00	
STEREO REALIST, #12.5*, RF.	162.50	109.50
VITO II, Voigt, #13.5*	54.50	35.95
Average Shipping Weight 8 lbs.		

## LEICA AND CONTAX

	New	Used
LEICA IIIA, F2 Summer, RF.	132.50	
LEICA IIIC, #13.5 Summer, RF.	139.50	
LEICA IIIC, #13.5 Elmer, RF.	280.00	
LEICA IIIC, #13.5 Elmer, RF.	297.50	
CONTAX II, F2 Summer, RF.	139.50	
CONTAX III, F2 Summer, RF.	169.50	
Average Shipping Weight 5 lbs.		

## ACCESSORIES

	New	Used
35mm #13.5 Elmer wide angle	59.50	
35mm #13.5 Somerton w. eng.	123.20	79.50
70mm #13.5 Elmer, chrome	100.00	64.50
15mm #14.5 Hecht 100mm	173.00	109.50
IMARACT Filter 58mm-158mm	49.00	37.50
OMNICA Deluxe Case for Lenses, Contax, Lenses, Accessories	60.00	
Average Shipping Weight 5 lbs.		

## REFLEX CAMERAS

	New	Used
BOLSEY C, #12.2*	109.50	64.50
ARGOFLEX EF, #14.5*	89.50	39.50
CIROFLEX B, #12.5 Alphax	76.98	44.50
CIRCON #13.5 Superapex	119.70	82.50
Kodak DUAFLEX, #12*	22.93	14.95
Kodak BIFLEX II, #13.5*, case	165.00	119.50
AUTO ROLLEIFLEX, #12.8*		
Tosar	335.00	229.50
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch.		
#12.5* Xenar	232.50	
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch.		
#12.5* Tesser	282.50	
Zeiss IKOFLEX III, #12.8 Tesser		132.50
Average Shipping Weight 6 lbs.		

## PRESS OUTFITS

	New	Used
2 1/2x1 CENTURY GRAPHIC #14.5* Triptor	109.50	77.50
2 1/2x1 CEMAKER SPEEDER		
2 1/2x1 CENTURY GRAPHIC #14.5* Optar, Optical Finder	214.40	179.50
4x5 SPEED GRAPHIC		
#4.5 RF, flash gun	119.50	
#4.5 Anni, SPEED GRAPHIC		
#4.5 RF, flash gun	139.50	
4x5 BUSH PRESS #14.7 RF, solenoid, flash gun	230.33	139.50
4x5 Pecanoid CROWN #14.7 RF, solenoid, gun	270.33	164.50
4x5 Pecanoid SPEED #14.7 RF, solenoid, gun	315.33	199.50
Average Shipping Weight 12 lbs.		

## SLIDE PROJECTORS

	New	Used
ARGUS 2x2, 100 Watt	14.50	
Golda REFLEX 2 1/2x1, 300W.	74.98	47.50
Golda MASTER 3 1/2x1, 500W.	71.73	47.50
KODAKSIS MERIT 2x2, 150W	24.50	17.50
KODAKSIS TABLE VIEWER 4x	49.00	34.95
LA BELLE AUTOMATIC 2x2	19.35	17.50
SKAN 2x2, 200W, later model	37.50	24.50
Average Shipping Weight 10 lbs.		

## EXPOSURE METERS

	New	Used
CHRONIS featherweight	24.95	16.95
GE DW-48, ASA, Intest.	24.50	15.95
GE PR-1 Deluxe	32.50	19.75
NORWOOD DIRECTOR	35.00	24.50
WESTON II	32.50	18.95
Average Shipping Weight 3 lbs.		

## ENLARGERS

	New	Used
DEJUR Professional, 4x5, #4.5	189.50	129.50
lens, condenser		
DEJUR Versatile I, up to 2 1/2x1	129.50	89.50
#14.5, condenser		
DEJUR Versatile II, up to 3 1/2x1		
#14.5, condenser		
ELWOOD S-2, 5x7	79.40	49.50
FEDERAL 135, 35mm, #4.5, cond.	55.90	39.50
FEDERAL 249, 2 1/2x1, #4.5	44.50	32.50
Kodak HOBYST, #4.5	49.50	37.50
AUTOMEGA B2, 2 1/2x1	175.35	
Simmon OMEGA B4, #4.5	145.98	94.50
Simmon OMEGA D2, #4.5	196.58	
OMEGA D2, #4.5, 5 1/2x4.5, cond	243.20	149.50
SOLAR T20, 2 1/2x1, #4.5, cond	93.50	
Average Shipping Weight 40 lbs.		

SAVE \$1.50 on LATEST KODAK  
**RETINA IIa**  
FULL SYNCHRO (X-M)  
Compur Rapid Shutter  
Ship. wt. **117.00**  
5 lbs. used  
Cased F2 Schneider Xenar  
★ Coupled Rangefinder  
★ Parallel Correction  
★ Synchronized for Flash at ALL Shutter  
Speeds up to 1/500 second  
★ Rapid Film and Shutter Winding

**SPECIAL PURCHASE!**  
SAVE \$8.00  
on BRAND NEW  
**PATROL**  
PHOTO-ELECTRIC  
Exposure Meter  
★ Wear it on your wrist —  
LEAVES BOTH HANDS FREE!  
★ For Color, Black & White,  
Slides, Movies, Indoors, Outdoors.  
★ Direct reading ASA scale  
LIST \$19.95  
**8.95**  
Sugg. wt. 1 lb.

**GOLDE Nu-Manumatic**  
2 x 2 Slide Projector  
SAVE 37%  
**34.50**  
used  
MICROPHONE  
TAKE-UP REEL  
PICK-UP CORD  
**69.50**  
used  
Shpg. wt. 30 lbs.  
The recording sensations  
For Home Schools  
Official Clubs!  
List \$119.50  
FREE  
Set of 24  
A & B Slides  
List Price \$4.95

**BRAND NEW! 2 1/2 x 3 1/4**  
FAMOUS MAKE  
**ENLARGER**  
**21.95**  
Shpg. wt. 28 lbs.  
2 1/2 x 3 1/4 Glossless  
Negative Carrier  
★ Semi-Automatic  
Slide Changer  
★ GE No. 211 Enlarging  
Bulb  
★ Full-Size Baseboard  
and Upright

... NEW LOW PRICE!  
**PEERLESS** Crystal Beaded  
**TRIPOD SCREENS**  
**30 x 40 -- 8.19**  
**40 x 40 -- 9.64**  
★ For Color Slides and Movies  
★ Brilliant Protection  
★ Adjustable Height  
★ Foldable Compactly for Storage  
★ Convenient Carry-Handle

Save \$30.25 on Sensational  
"PICTURE-IN-A-MINUTE"  
**POLAROID**  
LAND CAMERA  
**59.50**  
used  
List \$89.75  
★ Coated Lens  
★ Built-in Flash  
Synchronization  
Shpg. wt. 7 lbs.





Amazing Value! Save \$51.00

BRAND NEW Latest Auto Diaphragm



**PRAKTICA**

35mm FLASH REFLEX CAMERA  
with T-Coated f3.5 ZEISS TESSAR

**84.50**

Reg. \$135.50  
Shpg. wt. 6 lbs.

- ★ Focal plane shutter speeds  $\frac{1}{2}$  to  $1/500$  second
- ★ Built-in flash synchronization
- ★ Built-in focusing magnifier
- ★ Reflex finder plus sports frame finder
- ★ Smart satin-chrome finish

- ★ Built-in pre-selector for any lens opening
- ★ Lens stays wide open for focusing and viewing until ready to shoot

SAVE \$22.45 on  
BRAND NEW  
FAMOUS GERMAN

$2\frac{1}{4} \times 2\frac{1}{4}$

**REFLEX CAMERA**

With f3.5 COATED LENS • SYNCHRO FLASHGUN

- ★ Twin Lens Focusing
- ★ From 4 ft. to Infinity
- ★ Four Speed Shutter
- ★ Built-in Flash Contact
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**39.95**

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Because of our Extra Low Price we cannot mention the name—but when you see the camera you will recognize it!



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ONE OF THE FINEST PRECISION VALUES EVER OFFERED!  
TAKES FULL SIZE 35mm COLOR OR BLACK AND WHITE!

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- ★ Coupled micrometer rangefinder
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SUPER COMAT Lens in Focusing Mount

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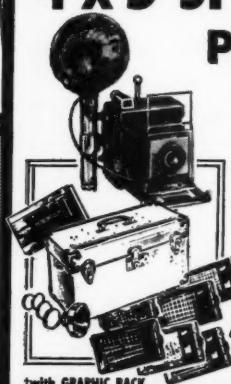
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4 x 5 PACEMAKER SPEED GRAPHIC CAMERA **150.00**  
PLUS 135mm f4.7 Coated Wollensak  
Rapier Lens in Rapax Shutter  
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PLUS 6 - 4 x 5 Double Film Holders  
PLUS Lens Hood — Filter Holder and  
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PLUS 3 Cell Flashgun Complete with  
Reflector, Solenoid, Cord, Installed  
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**ALL  
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NEW**

**TOTAL VALUE 349.75  
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**TWO Very Special Gift Outfits!**

Everything needed for indoor and outdoor snapshooting — nothing else to buy!

**GRAND GIFT FOR YOUR FAVORITE  
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Help them start their own wonderful snapshot collection — they'll be thrilled (and thank you for years to come!)

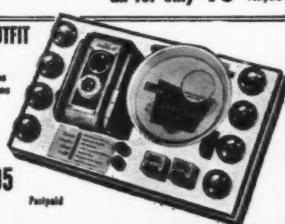


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(in attractive Gift Box)

- ★ Camera takes 12 ( $1\frac{1}{4} \times 2\frac{1}{4}$ ) black and white or color snapshots per roll
- ★ Flashholder attaches to camera instantly
- ★ 2 Flash bulbs
- ★ 2 rolls Kodak Verichrome Film 620
- ★ Flashguard
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**all for only 13.75**



**KODAK DUAFLEX DELUXE FLASH OUTFIT**

(in attractive Gift Box)

- ★ Latest Duaflex II camera with 50 focusing Kodak Lens
- ★ Lens opening f8, f11, f16 for different light conditions
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- ★ Special Flashholder attaches to camera instantly
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- ★ 2 rolls Kodak Verichrome Film 620
- ★ Flashguard
- ★ Book of Photo Tips

**29.95**

Postpaid

**PEERLESS CAMERA STORES**  
415 LEXINGTON AVE., NEW YORK 17, N. Y.

# behind the scenes

news of the  
photo industry

## Reflex action

Graflex, Inc., has entered into an agreement to purchase the trademarks, goodwill, patents, tooling, production and future distribution of all cameras and equipment formerly manufactured by Ciro Cameras, Inc.

Manufacture of Ciro-flex cameras, Ciro "35" cameras and their accessories will continue for the present at the old Ciro plant in Delaware, Ohio, but eventually will be transferred to the Graflex plants in Rochester, N.Y. Prices of Ciro products are unchanged by this announcement.

The acquisition of the Ciro line by Graflex will put the company into the small-camera field for the first time since before World War II. At that time it manufactured a single-lens, roll film reflex camera.

## Something new in stereo

For a number of years an ever-growing public has been buying a small, inexpensive plastic three-dimensional viewer called the View-Master. From a constantly expanding catalog of titles, fans can select three-dimensional color views of places from Peru to Timbuktu, or cartoons to see in the viewer. Each set of stereo pictures contains a number of different views mounted in a circular cardboard wheel which is inserted in the View-Master.

The manufacturer of the View-Master, Sawyer's, Inc., of Portland, Ore., disclosed that the company has placed in production a stereo camera which will enable View-Master enthusiasts to take their own View-Master pictures in stereo. The new camera is said to be of aluminum die-cast construction with matched f/3.5 coated 25mm lenses. It will load with 35mm color film.

A cutting and mounting kit will permit the user to mount his own View-Master pictures in reel discs being manufactured for home use. The resulting reels will be identical in size and function to the standard View-Master reels.

Although neither the price nor the release date has been announced, rumors are about that the camera will be less expensive than many stereo cameras now on the market. Further whispers have it that the camera will operate something like a double-8mm movie camera—the film will be run through the camera twice, first making exposures on one film edge and then on the other. Thus, more stereo pairs would be made on one roll of film than are made with many other stereo cameras.

The major importance of the new Sawyer camera, however, is not in what radical design it may have, but

rather in the method of presentation.

Up to the present, stereo camera manufacturers have produced their cameras and accessory viewers and have then attempted to woo the public to stereo. Sawyer already has a vast audience, many of whom may not even be camera fans at present. But they have already been sold on stereo. The next step, if the camera is all it ought to be, should greatly increase the number of stereo photographers.

## Honesty, courtesy in Boston

A few months ago, *Photo Dealer* magazine decided to make a survey of camera stores in a leading city to see whether courtesy and honesty prevailed when dealing with young customers.

Accordingly, the magazine "hired" a 15-year-old boy to call on a number of Boston camera stores. His Voigtländer camera was loaded with the wrong size film and was purposely jammed.

In all but one or two of the fifteen stores visited he received courtesy and attention. All but two of the stores detected the fault and only one store attempted to pressure him into an expensive repair job, which, of course, was not needed.

## Improved dyes promised

Brilliant new dyes promising longer life and truer color reproduction for color film have been announced by a group of chemists of General Aniline & Film Corp., of which Ansco is a division.

The new dyes, called azines, are said to be more stable than those now in use. A new process utilizing these dyes yields both standard black and white and color likenesses, as the film is developed.

The details of the process are expected to be disclosed to the public in the near future.

## And more Polaroid

The Polaroid Corp. of Cambridge, Mass., was never a concern to let the grass grow under its feet. In the heels of a new improved Land camera (see New Products section), we have an announcement of a Polaroid X-ray process capable of turning out an X-ray picture 60 seconds after the exposure is made. The X-ray is about ten inches square. The new film produces a positive print, the same as a conventional black and white photograph instead of the usual negative picture produced by ordinary X-ray film.

It is expected that the new X-ray film will revolutionize the battlefield diagnosis and treatment of wounds.

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Give **BUSCH**  
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Makes Stereo Even  
More Thrilling!



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VERASCOPE f40

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Only **BUSCH** VERASCOPE gives you:

1. Natural Horizontal Format—30% Larger Pictures on conventional 35 mm film.
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Only **BUSCH**  
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Let you see the  
full beauty of  
Stereo Pictures



**BUSCH** Stereo Viewer

An Outstanding Gift Value \$13.50

- Only viewer in its price class with Inter-Ocular Adjustment. Handy finger-tip lever makes instant adjustment to match viewer's eyes and provide perfectly fused full vision of picture.
- Only viewer that accepts both horizontal and vertical 35mm stereo slides.
- Pinpoint focusing... foolproof switch.

Your dealer also has the incomparable  
BUSCH De luxe VERASCOPE stereo viewer for \$24.75



Best for Any Camera

**BUSCH** "BC" Flesching Unit  
Never Misses a Shot

- Battery life up to 2 years—thousands of bulbs fired without battery replacement.
- "BC" (Battery Capacitor) powered by a single non-leak miniature "B" battery for lighter weight and greater economy.
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See the complete **BUSCH** LINE at your  
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# NEW COMBINATION

TABLE VIEWER AND  
SLIDE PROJECTOR!

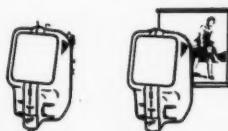


amazing

## T D C Project-Or-View

One versatile instrument, the sensational new TDC Project-Or-View, gives you *table viewing* with high magnification and rich color in full room light . . . plus instant conversion to an efficient projector covering a full size screen! It's at home wherever color photography is seen . . . the ideal Xmas gift!

Quick conversion from table viewing to projection is accomplished with a simple finger-flick! Viewing glass is  $6\frac{1}{4} \times 6\frac{1}{4}$  inches. Coated high-speed anastigmat lens. Feed-thru slide carrier takes all types of  $2 \times 2$  slides, in cardboard or glass mounts.



Use as big-screen table viewer . . . even from extreme angles.

Flick a panel—use as brilliant slide projector!

TDC Project-Or-View, standard model, 150 watts, convection cooled, AC-DC . . .

**\$69.50**

TDC Project-Or-View, de luxe model, 200 watts, BLOWER cooled, AC only . . .

**\$79.50**

See the famous TDC Projectors—with SELECTRON Tray-Loading Slide Changers—on the opposite page. Mail the coupon for FREE booklet on color slides and all TDC products.

THREE DIMENSION CO.  
4555 West Addison Street  
Chicago 41, Illinois

# new products

## Kinax Folding Cameras

The Kinax folding cameras, manufactured in France, are now being imported. All of the models, which include the Alsace, Provence 10V, Riviera, Ardennes, and the Normandy, take eight  $2\frac{1}{4} \times 3\frac{1}{4}$  pictures on 620 film. They have built-in synchronization and are focused by a rotating front lens element. Prices: The Alsace, f/6.3 Kior anastigmat 100mm lens—\$28.75; The Provence 10V, Berthiot Kinn f/4.5 105mm lens—\$29.95; The Riviera, lens same as Provence 10V—\$49.95; The



## Ansco Importing Agfa Cameras

Ansco is once again importing and distributing Agfa cameras. The line which has been in production in Germany, includes four folding cameras and a 35mm camera.

The Karomat is a 35mm camera which uses standard 35mm black and white and color film cartridges, and is supplied with either f/2 Schneider Xenon or f/2 Rodenstock Heligon lenses. It has a fully synchronized Synchro Compur Rapid Shutter with speeds from 1 second to 1/500 time and bulb, and permits the use of all types of flashlamps and electronic flash units. Price: \$168.50.

The Ansco Speedex Special is a folding camera with Agfa f/4.5 Apatar Anastigmat lens, and Prontor S shutter with adjustments for full range synchronization, at speeds from 1 to 1/300. Price: \$49.95.



The Ansco Speedex is similar to the Special with an Agfa f/4.5 Aagnar Anastigmat lens, but it has a Vario set and release type shutter which is flash-synched, and a top speed of 1/200. Price: \$37.50. The Ansco f/4.5 Viking has the same lens as the Speedex with a synchronized Prontor shutter which has speeds of 1/25, 1/50, 1/100, 1/200 and bulb. Price: \$49.95.

The Ansco f/6.3 Viking comes with an Agfa f/6.3 Aagnar Anastigmat lens and Vario shutter which is synchronized for flash and provides speeds of 1/25, 1/50, 1/200 and bulb. Price: \$36. For illustrated instruction folders and further information write:

ANSCO, BINGHAMTON, N. Y.



Ardennes, same as Riviera plus 3 picture sizes—\$57.50; The Normandy, Beller f/3.5 lens—\$76. For descriptive literature write:

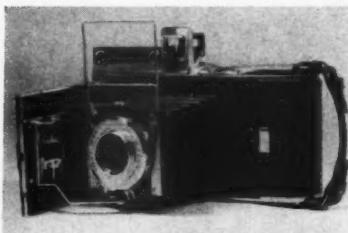
RAYGRAM CORP.  
145 E. 32 ST., NEW YORK, N. Y.

## New Model 110 Land Camera

This new model uses the same chassis as the Polaroid Model 95 Camera, but it is designed with a faster lens and shutter, and coupled rangefinder.

The 110 has a Wollensak Raptar f/4.5 lens of five inch focal length, and a Wollensak Rapax shutter with speeds from 1 to 1/400.

The rangefinder focuses from three feet to infinity. The 110 has a telescopic viewfinder frame designed for



accurate parallax correction over the full focusing range, and a built-in scale

(Continued on page 38)

this xmas  
give your  
family the

**"GREATEST SLIDE SHOW  
ON EARTH!"** give a new

# TDC SLIDE PROJECTOR

Only TDC offers the famous  
SELECTRON tray-loading  
changers that make  
slide projection so  
smooth and easy!

**TDC  
Model "D"  
\$62.20**

with de luxe manual changer.  
With SELECTRON-Semimatic tray-  
loading changer as shown . . .  
\$72.20

De luxe 300-watt blower-  
cooled projector with precision  
roller-bearing focusing;  
rear tilt lock. Coated 5" f/3.5  
anastigmat lens in helical  
focusing barrel.



## FREE slide booklet!

Here's your guide to better color slides  
and projection, written by ace photo  
author, Rus Arnold, A.P.S.A. Up-to-the-  
minute and crammed with practical  
pointers. FREE with this coupon!



**with TDC you need  
never touch a slide by hand!**

**TDC "Mainliner 300"**

**\$54.75**

with de luxe manual changer.  
With SELECTRON-Semimatic tray-  
loading changer as shown . . .  
\$64.75

300-watt blower-cooled projector of exceptional brilliancy and coolness . . . unmatched for performance at the price! Coated 5" f/3.5 anastigmat lens. Accepts SELECTRON tray-loading changers and Selectrays.



**TDC "Streamliner 500"**

**\$79.50**

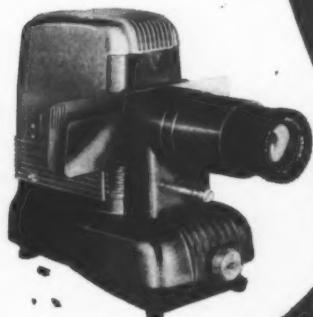
complete with SELECTRON-Semimatic tray-loading changer Projects 1/3 to 1/2 more light than any other make of 500-watt projector! Powerful, quiet built-in blower. Coated 5" f/3.5 anastigmat lens in large helical focusing barrel.



**TDC Model "A-1"**

**\$29.75**

with manual slide changer  
Perfect gift projector for the small Xmas budget . . . unequalled for quality in the low priced field! 150 watts; convection cooled. Coated 5" anastigmat lens. Positive tilt lock. Self-centering manual changer.



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M.P. 12

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**FOR PICTURE PERFECTION - IT'S TDC PROJECTION**

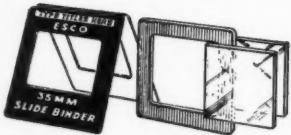


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2" x 2" Type-On Mounts

Quality FIBREBOARD  
GLASS SLIDE BINDERS



100 Masks } 35 MM \$3.25  
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- PREGUMMED      • LINTLESS
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PRICED SLIGHTLY HIGHER IN FAR WEST  
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"MAGIC" MOUNTS

2" x 2" Quality Aluminum  
GLASS SLIDE BINDERS

Box of 18      \$1 75  
Binders, 35 MM

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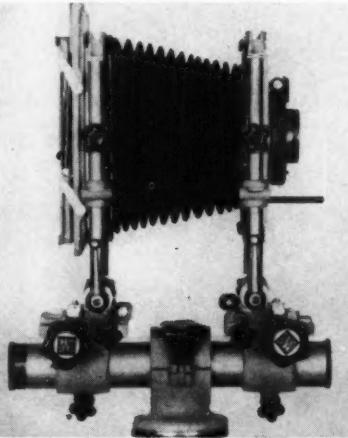
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BUFFALO 10, NEW YORK

## NEW PRODUCTS (Continued from page 36)

which converts the direct readings of the special Polaroid G. E. exposure meter into conventional settings. Flash synchronization is provided for both flash bulbs and electronic flash. For price and further information write: POLAROID CORP. CAMBRIDGE 39, MASS.

### Sinar Standard 4 x 5 Camera

Manufactured in Switzerland, the Sinar Standard weighs approximately seven pounds. Its construction, it is stated, allows the mechanical settings to be adapted to all optical possibilities.

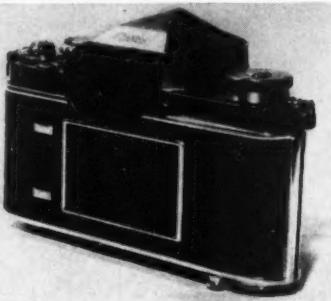


It takes lenses up to five inches in diameter, and from extreme wide angles up to any long focal length. Tubular front and back standards permit maximum shifting and tilting. Price: \$360. For further information write:

HEITZ AND LIGHTBURN  
150 WEST 54 ST., NEW YORK 19, N. Y.

### New Eyepiece for Exakta V Camera

A special eyepiece which slips over the rear window of the Penta Prism and shuts out side reflections, is now being introduced in this country by the



manufacturer of the Exakta and Exa cameras.

It is designed so that an optician can insert into the eyepiece a lens ground to the camera owner's prescription, if he wears glasses, thus eliminating need for glasses while shooting. Price: \$3.50. For additional information write:

EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.

### Model VX Exakta Camera

The new VX Exakta 35mm camera features Zeiss Jena pre-set diaphragm lenses as standard equipment.

Once the desired lens opening is chosen and set, the diaphragm mechanism allows the photographer to focus the camera with lens wide open before each picture, for it automatically snaps back to the correct aperture just before shooting. The VX will be available with either the f/2.8 Zeiss Tessar, or the f/2 Zeiss Biotar lens. Both these lenses are coated and come with a non-slip focusing grip. Mounts carry engraved aperture, distance and depth of field scales.

The VX also has a bayonet lens mount, focal plane shutter, 29 shutter speed settings, coupled film transport, body shutter release, internal synchronization at all speeds, and a built-in self-timer. Price: Exakta VX with the f/2.8 Zeiss Tessar, \$269.50; the VX with the f/2 Zeiss Biotar, \$343. Further information can be obtained from:

EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.

### Kodak Ektalux B-C Flash System and Accessories



The Kodak Ektalux is a new, complete, flash outfit. The basic unit is a flash gun with a saw-grip handle containing the battery-capacitor system which makes up the power supply. Either one or two 22½ volt batteries may be used depending upon the power requirements.

The outfit also includes outlets for extension lamps and for connecting to flash shutters or solenoids. Brackets are easily interchanged and the unit may be removed from the camera for off-camera flash. All connections are wired in series and the connection cords are designed to maintain the necessary closed circuit conditions.

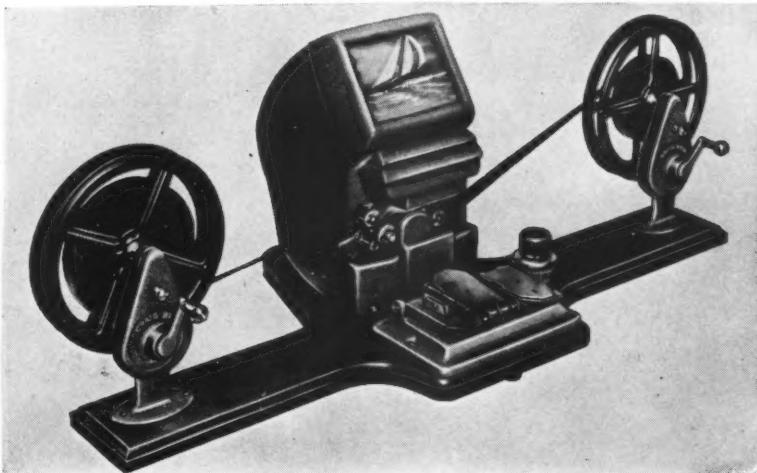
Detachable reflectors on the units may be nested together for carrying. Midget and standard bulbs may be used with the same reflector without the need of adapters. Ejectors are supplied for each type of bulb.

The Ektalux solenoid was specially designed to work with the B-C system. It operates the shutter on either push

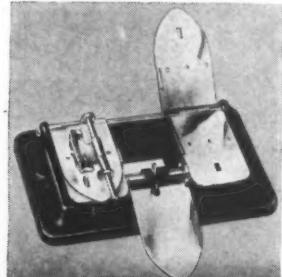
(Continued on page 42)

# CRAIG MOVIE EDITING EQUIPMENT

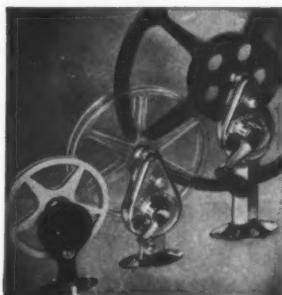
The gift that helps home  
movie-makers win applause with their films



Editing is at its finest with a Craig Senior Editor Combination. Projecto-Editor screen is *extra large*, so that 2, 3 or even 4 people can gather around it and join in the fun of editing. Unique construction gives true feeling of motion — no matter how slowly it is operated. Fine 8-sided prism blends each frame smoothly and without annoying flicker. Brilliant illumination permits keeping room semi-dark; easier on the eyes — makes splicing easier. Scratch-proof construction — so that film always rides on rollers and sprockets — guards against accidental scratching. Complete with Projecto-Editor, Senior Rewinds, Senior Splicer, Safety Film Cement, Hardwood Base. Price, complete, \$84.95. Models for 8 mm. or 16 mm.



**Craig Senior Splicer**—Built-in scraper eliminates wetting film. Just insert, cut, dry scrape, apply film cement and splice. Easiest, fastest and strongest method of splicing. Price, \$17.50.



**Craig Gen. 1 Rewinds**—For smooth, easy operation. Entirely enclosed and dust-free. Facilitates up to 2,000 feet. Price \$6.85 for \$15.85 per pair.

**N**o OTHER GIFT brings so much satisfaction to the home movie-maker as a Craig Projecto-Editor. With this marvelous equipment, it's easy to balance long shots with close-ups — cut out the not-so-good sections—and arrange jumbled-up scenes into smooth, story-telling sequences. And what a difference when you show home movies that have been properly edited! You get applause instead of yawns.

If the person who most wants a Craig Projecto-Editor for Christmas is you, pass the word around the family—or make it a family gift—or

use your Christmas bonus to play Santa Claus to yourself.

You can buy Craig Movie Editing Equipment in complete combinations—or according to the units you need. If you have rewinds and a splicer, you can buy a Craig Projecto-Editor separately for \$57.95. Movie editing equipment was first invented by Craig, and no other line has so many exclusive, advanced features. Ask your photo dealer for a demonstration. Make your selection early! Give your present movie films a "Hollywood touch" by editing them the easy Craig way.

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Kalart Synchronized Range Finder  
Craig Movie Editing Equipment • Kalart II Camera

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*Craig Movie Editing Booklet. Practical tips and tricks on editing and illustrated descriptions of all Craig equipment. Send for a copy today.*

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Please send free Craig Movie Editing booklet.

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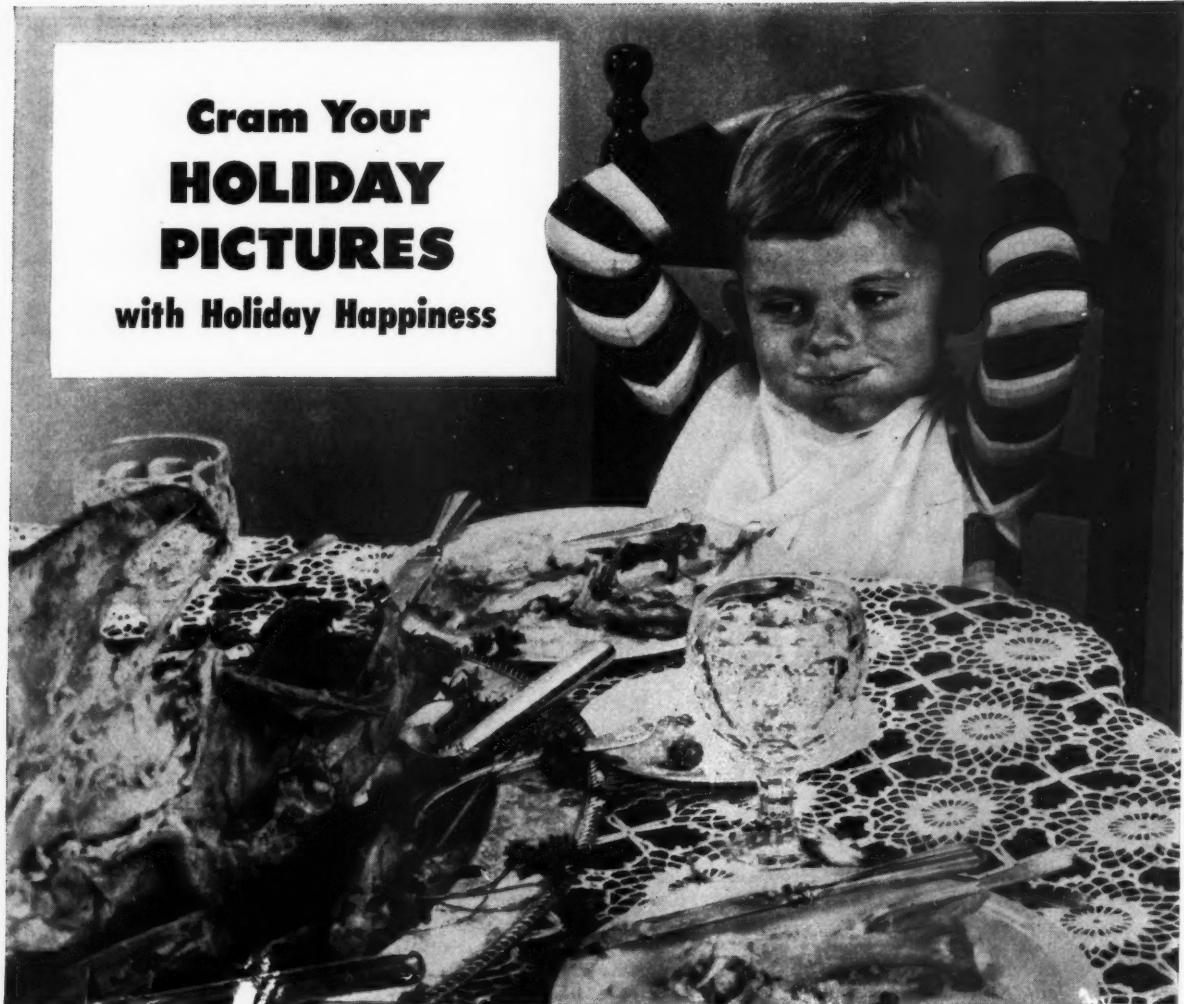
City..... State.....

Make of camera..... 8mm..... 16mm.....

Make of projector.....

Name of dealer.....

**Cram Your  
HOLIDAY  
PICTURES**  
with Holiday Happiness



**...use G-E Photoflash No. 11**

One sure way to capture fleeting holiday expressions forever—preserve precious moments of holiday happiness—is with G-E Photoflash.

Always ready to help you—G-E Photoflash gives plenty of light to let you stop way down for detail—get thrilling pictures you'll treasure for years.

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Remember, there's a G-E lamp for every photographic purpose

**GENERAL**  **ELECTRIC**





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Retina I, Ektar 3.5	39.95
Exakta A, Ektar f3.5	49.00
Contax II-A, built-in synch., cpld. r.f., Sonnar f2	245.00
Kodak Reflex II, f3.5, automatic stops	89.00
AnSCO Reflex, built-in synch. f3.5	110.00
Super Ikonta A, cpld. r.f., Tessar f3.5	74.00
Rolleicord II, Triotar f3.5	79.00
Vigilant 620, anastig. f6.3	29.95
Perfex 55, f2.8	39.50
Zeiss Xenax I, f3.5	34.00
Argus C-3, complete	41.50
Retina II, Xenon f2	95.00
Voker 35, cpld. r.f., f2.8	39.50
Universal Meteor, f11	9.89
Argus color camera, built-in meter, f4	28.95

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**SENSATIONAL! DYNACOLOR** . . . the new color film for quality movies. Absolutely fresh, quality film . . . characteristics similar to other types of color movie film . . . but priced at a surprisingly low level. ASA 10, daylight.

8mm, 25-ft. double 8 \$2.98  
16mm, 100-ft. roll 8.29

PROCESSING INCLUDED

**TERRIFIC!** Guaranteed Fresh 35mm ANSCO COLOR RELOADS, 20-exposure Daylight or Tungsten in standard metal cartridge. 1.49 each 7 for \$10.00

**Panchromatic Movie Film**  
Western 32-24  
Free Processing

Size	Each	6 or more
8mm, 25-ft. dbl. 8	\$1.25	\$1.15
16mm, 50-ft. mag.	2.50	2.25
16mm, 100-ft. roll	2.95	2.75

### BRAND NEW!

**COMPLETE 35mm OUTFIT**  
Featuring the World-Famous  
**BOLSEY B-2 CAMERA**

Here is an unusual "package-deal" providing everything you need to take and show high-quality color slides. Features Bolsey B-2, 35mm camera with f3.2 semi-wide angle lens. Double-exposure prevention, built-in flash, built-in rangefinder. PLUS . . . leather ever-ready camera case, flashgun, 100-watt all-metal slide projector with doublet lens, 40x40 tripod screen with beaded fabric.

**List:**  
Camera \$73.50  
Case 7.95  
Flash 2.95 **SPECIAL**  
Projector 27.50 \$99.99  
Screen 13.95

**Total List** \$134.85  
Camera alone, \$73.50

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Hand Viewer . . . constructed of durable, lightweight plastic . . . shows sharp, bright images. Reg. \$1.00 Spec. \$ .88

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40x40 Reg. 15.95  
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**KODAK DUALEX OUTFIT** . . . features Kodak Duaflex II camera with Kodar f8 lens. Includes flashholder, 8 SM lamps, 2 rolls Kodak film, 2 batteries, 2-way flashguard, photo tips book . . . Complete \$29.25

**ANSCO PANDA OUTFIT** . . . includes

Panda 620 camera, case, 3 rolls film. Reg. \$7.20 Special \$5.75

**GADGET BAG** . . . measures opp. 10" x 6 1/2" x 4 1/2". Soft, durable plastic . . . light brown color . . . has extra carrying strap and zipper pocket on side. Value \$4 Special \$2.98

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3. Rodeo in California
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5. Around New York City
6. Staten Island to Brooklyn Bridge
7. From the Empire State Building
8. Washington, D.C. Landmarks
9. Times Square to Central Park
10. Salt Lake City, Utah
11. F. D. Roosevelt Shrine, Hyde Park
12. Magnificent Niagara Falls
13. Bryce Canyon National Park
14. Yellowstone National Park
- 14C. Along Yellowstone Trails
15. Washington—Heart of the Nation
16. Santa Barbara, California
17. Missions—California
18. Big Bend National Park
19. Washington, D.C.
20. Hialeah Racetrack, Florida
21. Midtown Manhattan, NYC
22. Midtown Manhattan, NYC
23. Miami Waterfront
24. Miami Environs
25. Hollywood to Frisco
- 24A. St. Augustine
- 25B. California Wonderland
26. Radio City, NYC
27. Midtown Manhattan, NYC
- 27A. Midtown Manhattan, NYC
28. Uptown Manhattan, NYC
28. Financial District, NYC
31. Chicago, Illinois
33. Touring Grand Canyon
- 33A. Grand Canyon Scenic Beauty
34. Colorado & Estes Natl. Park
- 34A. Denver, Colorado
43. Grandeur of the Tetons
44. Mackinac Island, Michigan
45. Petrified Forest, Arizona
46. Bar Harbor, Maine
47. Hoover Dam

### EGYPT

80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City and Religious Rome
86. Rome—Old and New
87. Inside Vatican City
88. Genoa—Old and Columbus
89. Venice, City of Canals

### INDIA

100. Pyramids to Cairo
101. Cairo—Ancient and Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt

### PORTUGAL

120. Scenes in Lisbon
121. Beauty and Color in Lisbon
130. ALASKA—American Outpost
131. HAWAII—Honolulu, Waikiki
132. GUAM—Highways, Palms
170. JAPAN—Progressive Nation
180. MEXICO—Tourist Paradise
190. BERMUDA—Vacation Playground
191. CUBA—Sightseeing Haven
200. ENGLAND—Classic Country
202. CANADA
206. NEWFOUNDLAND

### SWITZERLAND

140. Mountainous Swiss Majesty
141. Seiss Panorama

### TURKEY

150. Modern Istanbul
151. Istanbul Landmarks

### GREECE

160. Athens and the Past
161. Everyday Life in Athens

### ISRAEL

211. Haifa & Tel Aviv

### CHILDREN STORIES

- C-1. Day at the Circus
- C-4. Story of Pinocchio
- C-8. Peter Rabbit
- C-10. Fun at the Fair

### SHOWS

- P-3. Backstage
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### ANIMAL KINGDOM

- A-2. Brookfield Zoo

### RELIGIOUS

- R-3. Passion Play

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With Super-Sensitive Microphone, Take-Up Reel, and Reel of Tape

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Here's the shortest wide angle with the highest speed covering the greatest angle—4-times the area of a normal lens....\$71.88

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Shoot from dawn to dusk with the high speed lens. 3-time magnification . . . high resolving power. Has positive click stops and depth of field scale .....

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A 3-power glass set in a spectacle mount. Easy to carry, comfortable to wear. Made especially for sports and theatre enthusiasts. Leather carrying case furnished. \$35.00\*

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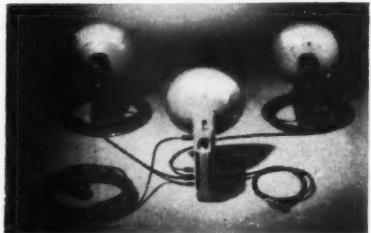
Not one telescope but six telescopes in one with magnification from 15 to 40 times normal image. Excellent for hunting, camping, travelling. Wocoted optics. Carrying case.....\$30.75

\*Federal Tax extra

## NEW PRODUCTS

(Continued from page 38)

or pull motion, and has extra travel for shutters with long trigger throw. Adapter cords are available for Graflex or Heiland solenoids. A 20-foot remote



release can be plugged into the flashgun for remote operation.

For shutters which don't have built in flash and are actuated by a solenoid, the Kodak Ektalux Synchro-Switch provides a compact synchronizer which fits the shoulder of the flashgun. It can be set for either class M or F lamps.

Built-in safety features prevent accidental misfires and shocks. All contacts on cords and fittings are plated to minimize contact resistance. Prices: With standard bracket and 15 in. bayonet connector cord, \$34.75; with Polaroid bracket and cord, \$35.75; with press bracket and 3 ft., two post connector cord, \$39.50; extension unit with 20 ft. connector cord \$14.50. For further information write:

**EASTMAN KODAK CO.**  
**ROCHESTER 4, N. Y.**

### Anasco Readyflash Camera Outfit

Featured in this outfit is the Readyflash camera. It is a new all-metal camera which is designed with a fixed-



focus lens, shutter synchronized for flash and eye-level viewfinder. It takes eight 2 1/4 x 3 1/4 pictures on 620 film and has a picture range from eight feet to infinity. The Readyflash camera will be available only as part of this complete outfit which includes: Anascoflash with batteries, six flashlamps, Anasco portrait attachment, 2 rolls of 620 Supreme film and the Deluxe Anasco gadget bag. Price: \$15.95. For further information write:

**ANSCO**  
**BINGHAMTON, N. Y.**

### Kodak Pony Camera Kit

This photographic gift kit includes the Kodak Pony 828 camera, a camera (Continued on page 43)

## NEW PRODUCTS

(Continued from page 42)



field case, a flashholder, two-way flash-guard, two photoflash batteries, eight lamps, one roll of 828 Kodachrome film, and one roll of black and white film. Price: \$55. For further information write:

EASTMAN KODAK CO.  
ROCHESTER 4, N. Y.

## **Victor Floodlite Kit**

This new three light kit consists of three complete clamp-on units. Two deep-necked 10 in. reflectors with No. 2 lamps are provided for main lighting, together with a third, cone shaped reflector and No. 1 lamp for back or high lighting.



All three units have heat insulated, UL approved bakelite sockets, and a bright red directional handle. Packaged in a compact carrying case, complete with lamps, the kit sells for \$9.95. For further information write:

JAMES H. SMITH & SONS CORP.  
GRIFFITH, INDIANA

## Calumet Ferrotype Plates and Rack

These 18 x 24 in. ferrotype plates are made of brass, chrome plated and polished. The corners are rounded, and the manufacturer states that they will not rust or pit. Each plate will glaze four 8 x 10 prints.

**(Continued on page 46)**

**FLASH Better Christmas Pictures**

WITH **Heiland**



**Heiland SYNCHRO-MITE REFLEX**  
on Automatic Rolleiflex

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**OMEGA D-2.** With double condensers and incandescent lighting. Brilliant results with all negatives from 35 mm to 4" x 5". Uses 2" to 6 $\frac{1}{2}$ " lenses and matching condensers for extremely even illumination. With Colorhead (illustrated), \$214.08, incl. tax. Without Colorhead, \$196.58, incl. tax.

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**OMEGA B-4.** Perfect for all negative sizes, 35 mm to 2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ". Sturdily constructed for a lifetime of brilliant enlarging. Uses 2" to 3 $\frac{1}{2}$ " lenses and matching condensers for fully even illumination. \$116.08, incl. tax.

**AUTOMEGA B-3.** Exclusive "micro" auto-focusing patent and externally adjusted condensers make this enlarger extremely versatile for use with all negatives, 35 mm to 2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ". Uses 2" to 4" lenses. \$175.35, incl. tax.

Use an Omega D-2 and you'll agree with the experts—it gives more brilliant and sharper enlargements. To provide sharper definition, added versatility, and extra speed, the Omega D-2 is a precision-built instrument, designed by engineers who have devoted their lives to optical and photographic research.

## 1. ADDED VERSATILITY

An Omega D-2 does the work of several enlargers. Use this one enlarger for brilliant maximum enlargements with all your negatives, from 35 mm to 4" x 5". This is possible only because interchangeable lenses provide maximum enlargements from each negative size and matching condensers afford extremely even illumination. The addition of useful accessories makes easy special types of work . . . use the Vari-gam Filter Turret for rapid Vari-gam Paper work, the colorhead with various color processes, etc.

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Sturdy bridge construction of the inclined girders provides full rigidity, while the factory adjusted "twin micro focusing" assures you precision alignment and pinpoint-sharp prints through years of rugged use.

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To keep your negative and lamp-housing safely cool, while utilizing a powerful enlarging lamp for shorter exposures, the Omega D-2 employs the exclusive dynathermal lamphouse ventilating system.

For more information about Omega enlargers and their useful accessories, clip the coupon below and mail it to Simmon Brothers, or see your local Omega Dealer today!

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The superior design of the Omegalite and high printing speed of the trigger-starting G.E. fluorescent "Circline" tube give you unexcelled, even illumination—without loss of sharpness—for less contrasty prints. This entirely self-contained unit, quickly and easily interchangeable with the standard condenser head, is priced at only \$49.88, incl. tax.

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Size of my negatives:..... Camera:.....



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*C. W. F. indicates Center wheel focus.*

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- Complete with case.
- Extra Sturdy.
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22. Empire State Bldg., at Nite, N.Y.
23. Empire State Bldg., at Nite, N.Y.
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26. Times Square at Nite.
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Reg. \$22.20

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German 2 1/4 sq.  
**PENTA REFLEX**  
with sharp f3.5  
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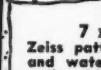
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Measures 3x7x10. Has  
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Zeiss patterned prism binoculars. Dust  
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Includes 30 x 40 glass  
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**EASTMAN KODAK 12"**  
**TRIMMER**  
with transparent guide;  
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### very latest model

Brand-new  
**German 35mm**  
**PRAKTIFLEX**  
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with fast f2.9 VICTAR lens

Features flash sync.; speeds  
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lens. Guarantee, 10 day  
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Ever-ready leather case, only 6.50  
On time, as little as \$6.25 down.

Brand-new

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All metal thermal draft  
cooling, 100 w bulb Com-  
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Two R-2 lamp and flexible arm  
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**6.95**



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Satin chrome, 2 cell  
gun with 6" reflector  
and bracket, fits ALL  
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All metal, complete  
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Attachments to give twice image and  
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Specify make of present  
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Complete with 6 solid  
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10" Satin chrome reflector on  
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8' cord, each..... **2.48**

Special, 6 for..... \$8.95  
Include 55c postage each unit

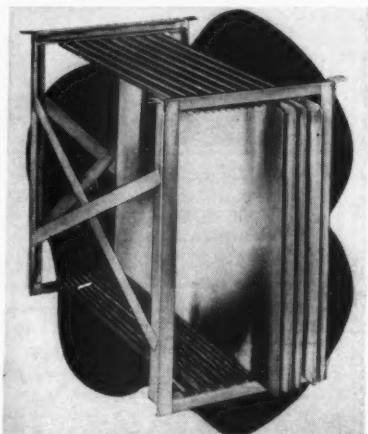
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for all standard 8 & 16mm projectors

500 watt T-10..... 2 for \$5.90  
750 watt T-12..... 2 for 5.90  
1000 watt T-12..... 2 for 6.90

## NEW PRODUCTS

(Continued from page 43)



Also illustrated is a stainless steel  
rack for holding the plates while prints  
are drying, or for storing the plates  
while not in use. By placing the plates  
in the rack back to back, 18 plates can  
be held at one time. Price: ferrotite  
plates, \$7.25; rack, \$33.88. For further  
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### Processing Strips for Ektachrome

Kodak Ektachrome Film Processing  
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check the performance of processing  
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now available to film processors.

The strips are precisely exposed  
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A gray scale and six small color scales  
plus a picture and identification code  
have been photographed on each. By  
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△ *Encyclopedia Britannica* prize-winning bus passenger photograph was made for Standard Oil (N. J.) with a Contax, wide-angle f/2.8 Biogon lens, 1/50 at f/5.6 using existing light. Film, as always with Miss Buble, was Super-XX.

IN THE OPINION of some people, the creative ability and success of a professional photographer are directly related to the Photographer Qualities. These are: accent, goatee, monocle, creative corduroy suits, paratrooper shoes, commanding voice and a keen sense of how to ride roughshod over people.

Having none of these qualities to any discernible degree, Esther Buble has been doomed many times to a far duller and less rewarding life than she actually leads. Those who have so doomed her by proclamation include two teachers, government officials, several "Famous Photographers," and at least one picture editor of a well-known picture magazine.

In her path past these various portents (lack of qualities) and prophets of her doom, small, quiet, unassuming Miss Buble has managed to raise her price per picture by one of the most astronomical multiplications known in photography. She has also managed to achieve a photographic life combining elements of amateur and professional attributes in proportions that other people

# ESTHER BUBLEY

by JOHN R. WHITING

◁ One of a series of pictures for *Life* story on a children's choir. Contax, f/2.8 at 1/50, bounce light off the ceiling.



envy. Her work has earned from able critics such adjectives as: sincere, imaginative, sensitive, usable, noteworthy. She also has, to keep her happy despite her "obvious failure," the photographs she has made and a continuous flow of work making new photographs. As a photographer, she has been identified as one who helps to make the world a better place in which to live.

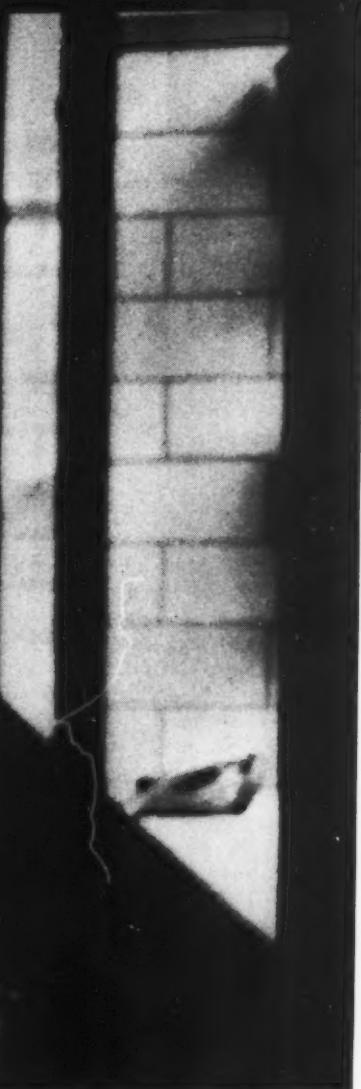
During the same fifteen years that she was achieving these desirable ends, the following events were taking place in the world of the camera: *Life* began in 1936, and the three leading camera magazines in the ensuing two years; the *Ladies' Home Journal* began to reveal "How America Lives" and the already brilliant Farm Security Administration photographers under Roy Stryker were to earn a fame to match their ability. In due course, Esther Bubley was to find one of her pictures on a *Life* cover, innumerable others were to be published in dozens of well-known magazines and a few books, and the files of the FSA and the OWI, not to mention the Standard Oil Co. (New Jersey) were to be the richer because of her efforts. She was also to win three sets of

the *Encyclopedia Britannica*. One satisfies most people.

But there once was a time when these things had not yet happened. Fifteen years ago Esther Bubley was a pupil in Superior (Wisconsin) Central High School. Her father ran an auto supply store, and her brother and three sisters were on their way to becoming, respectively, an accountant, a court reporter, a psychologist, and a nurse. Esther had two problems.

The first was that she wanted to be the best picture editor her high school yearbook, named *Echo*, had ever had. All she had to do was to obtain interesting and live pictures, instead of the full-face group shots that the *Echo* was in the habit of echoing year after year. The fact that *Life* magazine was brand new perhaps influenced her taste in pictures. Eventually she achieved a portion of what she set out to do, took some pictures herself, and as the saying goes, was bitten by the bug.

Esther's other problem was her high school art teacher, whose taste leaned toward the classical approach in art as exemplified by the painters and sculptors of the 19th century and before. She did not seem to have the slightest



*Left, above:* A catatonic schizophrenic photographed for a *Ladies' Home Journal* story on mental health. Contax, Biogon, 1/25 at f/2.8. *Right, above:* Tobacco growing story for Standard Oil produced this study. Rollei, f/5.6 at 1/100. *Right, center:* Ikonflex III flash shot for same company, f/11 at 1/100. *Right, below:* An extra-curricular Bubley photo made when she worked in the OWI darkrooms. Ikonflex III, 1/25, f/2.8 was used.





A No. 5 flashlamp in a reflector was placed off to the right of the solenoid-equipped Ikonflex III set at 1/25 and f/2.8 for this "after working hours" church interior photo.

appreciation of Esther's concern with modern art and she told her so. In some ways, Esther was quite at odds with her surroundings.

But Esther continued to live and study in the city. She spent two years, majoring in English and minoring in art, at the Superior State Teachers College. Here she became business manager of the yearbook, named, Indian-fashion, for Lake Superior. For the *Gitche Gume* she took pictures with her folding Kodak, pasted them in ad layouts, and sold the ads. She also had a fresh chance to learn about Picasso, Braque, Manet, Gauguin, and Van Gogh... to enlarge her artistic horizons. Her college art teacher was a sister of Esther's high school teacher and shared her sister's views—perhaps even more so. Esther was told to stick with the classical approach. Others warned her not to go out into the wide world, for she would surely fail. "Better to be an art teacher."

Esther decided to go out into the wide world anyway. She went to Duluth, answered an ad for "Expert Photofinisher Wanted," and got the job. So, on behalf of the Mando Photofinishing Studio, she developed amateur film, made contact prints and enlargements, and washed them in huge drum washers. When she had to, she did hand-tinting too, thinking meanwhile and ironically how proud the art teaching sisters would be if they could see her now.

Thus, getting into the world, Esther also got deeper into photography. Once, in a class, she had made a pin-hole camera, which places her start in photography at the equivalent of absolute zero. Now she bought a 35mm Perfex 33 camera (which she later gave to the husband of one of her sisters, and it is reported to be taking good pictures to this day). She didn't have a great deal of money to pursue the muse of photography. Her begin-

ning salary was \$10 a week, later increased to \$15. For the 22,000 prints a week she finished in the photofinishing plant, this worked out to \$0.0007 each. Later on, she was to receive \$1,500 for a picture story.

Esther enrolled in an art school, the Minneapolis School of Design. Encouraged by having won a \$100 newspaper prize for a snapshot of a locomotive under a bridge, she took the photographic course. This entailed buying a 4x5 Korona View Camera, and learning to use spotlights, floodlights, reflectors, and backdrops. She learned her lessons well. Later on, when using 35mm cameras for professional work, she could have made a good reply to the critic who declares: "Those who take candid pictures do it because they don't know anything else."

When that year, 1940, was finished, the country was just climbing out of the depression. Esther set out for the impossible: New York and Washington. For five months the dire warnings of her art teachers were correct. She found no job. She toured photographic studios and gazed upon the substances of her earlier dreams: sets, models, cameras on enormous tripods, Hollywood-size lights, and famous names. The famous names were not even as good as the dreams. One notable, gregarious, kindly, and accented photographer told her sternly to go back to Wisconsin. From her pictures he could see she had no talent. But another, Nickolas Muray, introduced her with courtesy and hopefulness to Edward Steichen, one of the few photographers who has ever been able to afford to retire. Perhaps because he was in a better economic position than some of the others, his attitude differed; instead of discouraging Esther Bubley, he added her to the list of good photographers he encouraged.

Esther also still remembers the kind letter that George Harris of Washington's famous picture service, Harris and Ewing, wrote so that she could meet Tom Underwood of Underwood & Underwood in New York. She also has in her memory a silver star (*Continued on page 118*)





△ Using existing light, Esther Bubley made this portrait in a community center for Standard Oil (N.J.). Ikonflex camera set at 1/25 and f/2.8.



◁ Two photographs of a series on teen-age problems for *Ladies' Home Journal*. Taken with Contax, Biogon f/2.8 wide open, 1/10, existing light.

# THEY WENT THAT-A-WAY

by RUS ARNOLD, A.P.S.A.

**"LET'S PRETEND!"** is a phrase that children practically live by. For days upon end they explore an exciting world peopled by cops and robbers, pirates and redskins, supermen and cowboys. This fabulous land of make-believe is their sanctuary—a "never-never" land where heretics in adult clothes are outcasts unless they, too, can play a logical role in "let's pretend."

Fortunately, there is a role that any camera owner can use as a ticket of admission if he really wants to photograph children at play. Modern science and the time-payment plan have seen to it that children today are movie and television-minded. Since every child also knows that cameras are essential to putting his favorite heroes on the viewing screen, a made-to-order "pretend" role awaits any camera user. It's as simple as becoming the "official cameraman" for the dramas and horse operas that take place in your own backyard.

#### *The approach*

Photographers differ on the basic approach to actually shooting children in action. One successful method is to simply follow them around with an alert camera—snapping a picture whenever opportunity affords. While I have no quarrel with those who like this method, I personally feel that it leaves too much to the mercy of circumstances.

Rather than trust to luck, I prefer to make things happen where and how I want them by directing the action. If the right kind of direction is used, there is no reason why the spontaneity and genuineness that are essential ingredients in story-telling pictures should be lost. On the contrary, these ingredients become far more effective when a skilled photographer emphasizes them by bringing into play all the tricks of lighting, camera angles, and composition at his command.

#### *Choosing characters and locale*

To give MODERN's readers an idea of how unobtrusive direction can be used to control the action in a story-telling sequence, I invited three neighborhood children to play "Let's Pretend Hopalong Cassidy" the same as "in the movies." For a shooting locale, I obtained permission



**1. BOY MEETS GIRL** A low-angle shot introduces hero Harry Chen and heroine Loren Gartside against a "western" sky. Actually, this scene was shot on the lakeshore after the action shots had been made on a day nursery playground. Yellow filter darkened the sky.



**4. STICK 'EM UP!** Absorbed in the spirit of acting "just like in the movies," Harry put his heart into this command. All the photographer had to do was wait for the right moment—and shoot. The twin-lens reflex camera made it easy to keep focused on Harry's face and guns.



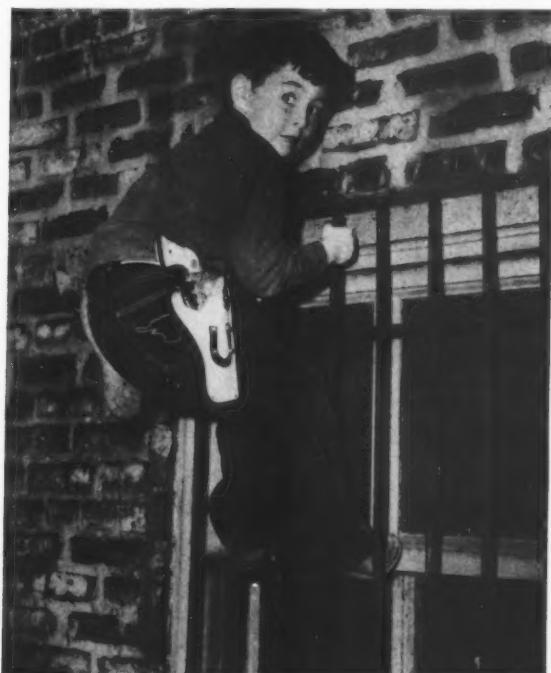
**2. THAT ISN'T SO . . . !** Loren gives the "heavy," played by Michael Pearlman, the brushoff when he hints that Handsome Harry has a shady past. Mike mentally decides to cook Harry's goose by sticking up the stagecoach. Harry has to drive through desolate Dead Man's Gulch.



**3. THE AMBUSH.** Harry is surprised to find Loren riding the stagecoach with Harry, but that isn't going to stop him now. A low camera angle for the Rolleiflex places emphasis on Harry's figure in the foreground. "Stagecoach" is a brightly painted, retired milk wagon.



**5. THE CAPTURE.** Hero Harry, being no dope, manages to reverse matters so he can come up with the drop on Mike. Loren was so engrossed in the game that she actually felt in danger! This shot was made inside the stagecoach, using flash to balance the outside light.



**6. THE JAILBREAK.** Don't ask how Mike engineered a break out of the clink; this is like "in the movies"—remember? He is really scared here, he climbed too high and can't get down. After this flash-daylight shot was snapped, he was lifted down with a flourish to "save face."



**7. THE DUEL.** A handful of guns and a straight-on camera angle accounts for Mike's expression here. By keeping Harry a little out of focus with his back turned, emphasis is placed on Mike. Rus Arnold used the 4 x 5 Busch Pressman to facilitate composing this shot.



**8. THE KILL.** This scene was easy to act out because it was the logical conclusion to the preliminary action. A low camera angle causes Loren to loom over Mike's figure. The position of the heads, bodies, and hands was carefully arranged for pyramid composition. All actors felt sad.

from a nearby day nursery to stage our thrilling drama on their playground.

In selecting the children (who are never professional models if I can help it), I was more interested in each child's ability to feel at home in the situation I had in mind than in his or her looks. A little checking around the neighborhood was enough to locate Harry Lewis Chen, Loren Gartside, and Michael Pearlman—all about six years old, all "Hoppy" fans, and each possessed of a conglomeration of costumes and shootin' irons that would turn a studio prop man green with envy.

My choice of cameras for a picture series of this type is a 4x5 Busch Pressman, where flash is needed, and a 2 1/4 x 2 1/4 Rolleiflex for most non-flash pictures. To give myself the advantage of maximum emulsion speed, I use fast pan film. One thing I'd like to emphasize, however, is the fact that the choice of cameras and films is of secondary importance. I've seen better pictures of children in action made by someone who owns a box camera and understands kids than by many a professional who has thousands of dollars worth of equipment—yet hardly knows a child from an aardvark.

Aside from a camera and film combination you like to work with, no other equipment is strictly essential. You may use an exposure meter, tripod, flash, and filters to an advantage for certain shots, but remember that mobility is important in following the action. Whatever you do, don't load yourself down with a lot of equipment or gadgets you won't really need.

Having gotten Harry, Loren, and Mike together "on location," the next step was to hold a "story conference" in which I explained what I wanted. I have found that it pays to take children into your confidence. They are not only quick to grasp the situation, but also have far better imaginations than most adults. Once the basic idea is sketched out for them, it never hurts to let them make suggestions as to the poses and acting. If they like, they can even "talk the part" as they go along. My only suggestions—after the ball starts rolling—are limited to those things that will affect the composition and lighting.

Before discussing the individual pictures that appear in the accompanying sequence, I would like to add a word of warning in connection with "casting" your characters for a backyard drama of this sort. Never ask a child to act a part that is distasteful to him. Mike Pearlman had been told by his mother that we were going to make a pretend movie "like Hopalong Cassidy." When Mike showed up at my house that Saturday morning he was dressed to kill—and I do mean kill. We were old friends, so without waiting for my greeting he pulled himself up to his full three feet seven, hooked his thumbs in his holster belt, and snarled out of the corner of his mouth: "Listen, kid. If I have to do any of this love-makin' stuff, I'm through!"

That settled it—Harry would be the male lead as far as "love interest" was concerned. As for Mike, I avoided discussing whether or not he should play a hero or villain lest he object to the "bad-man" role. The acts of sticking up the stagecoach, pulling a jailbreak, and getting shot by Harry, however, pretty well identified Mike regardless of how he may have visualized his role. Cowboy heroes, like old soldiers, never die. . . . THE END



**9. HAPPY ENDING.** A few minutes' drive took the Acting Company and Camera Crew from the nursery playground to the lakeshore for "location" shots such as this "movie-ending" climax. For the most part, Rus Arnold preferred using his 4 x 5 camera for flash shots, and a twin-lens reflex for non-flash pictures. This end-of-the-day effect was obtained by giving just enough exposure to avoid complete silhouettes.



A baby gorilla sits and meditates, or looks as if he sits and meditates, on the problems of growing up to be a big gorilla—or maybe he's worried about lunch. To get a big image Ylla used Proxar lens; natural light, f/11, 1/100 sec.

Lion cub snuggles up to mama. Flash, 1/100, f/16. ▷

**YLLA** SAYS that she enjoys photographing animals because of their freedom of motion and natural impishness . . . even in captivity. These pictures seem to prove her point. They are just a few of the 100 portraits found in her latest book *Animals*—published by Hastings House, which is available from the MODERN PHOTOGRAPHY bookstore (see page 148).

Although a perfectionist, Ylla keeps her equipment simple when shooting her animal friends at rest or during play. The animals, feeling her friendliness, seem to respond to her silently in the almost human expressions caught on film by her ever-present Rolleiflex.

This quality of understanding and love for the Animal Kingdom places photographs by Ylla in a class by themselves.—L. F.



Rabbit gives photographer the onceover, simultaneously polishes up his nose. Proxar for closeup; electronic flash, f 22.

## YLLA'S ANIMALS



# WHICH DEVELOPER SHOULD YOU USE?

... by Dr. Edmund W. Lowe, A.P.S.A.



**S**ELECTING THE BEST developer-film combination for a particular type of subject is an important factor in successful picture making. Expert photographers do it as part of deciding the type of picture they want and planning how to get it. The planning must "start with the result," as Ansel Adams says in his excellent book, *The Print*.

Usually the result to be planned for is a picture which has enough contrast to make objects stand out clearly and separate from each other in the middle tones, and at the same time has some suggestion of detail down into the deepest shadows and into the brightest highlights. Pictures which don't meet this standard requirement are seldom successful, unless made for a special purpose. Use of the right film and

◇ For texture on leaves, skin, or similar surfaces in sunlight, use slow or medium speed film, extremely soft working developer. This photo by Shuji Kimura.



**Tremendous brightness range of brilliant backlighting requires low contrast film, soft working developer. To catch Portuguese fishermen landing in surf George Pickow used Rolleiflex, Super-XX, Microdol developer.**

selection of the right developer to go with it will enable us to produce this kind of a picture even though we may have to start with dull, flat lighting in one case, and in another case with very contrasty lighting where the brightness range is much greater than the film can normally record. It will also allow us to create a snappy or a soft effect as needed, whether or not such effects were present in the original scene.

To do our selecting successfully we must base it on three definite characteristics of the film—contrast, film speed, and graininess; and must match them with three closely related characteristics of the developer—tone scale, effect on film speed, and tendency to produce more or less fine grain. To illustrate the fundamental principles, we will consider the proper handling of two photographic problems involving widely different types of subject and lighting. In the first situation, suppose you are going to photograph some fast action at a track meet or foot-

ball game on a very dull, overcast day. In the second, assume you are going to make some texture pictures of a flower outdoors on a brilliant midsummer day.

#### **Selecting the film for the job**

The compelling factor in getting your action pictures on a dull day would be speed, and you would select your film accordingly. For the midsummer day flower picture, however, you might select a film on the basis of graininess if you wanted to make a big enlargement, or possibly pick a film for its contrast characteristics.

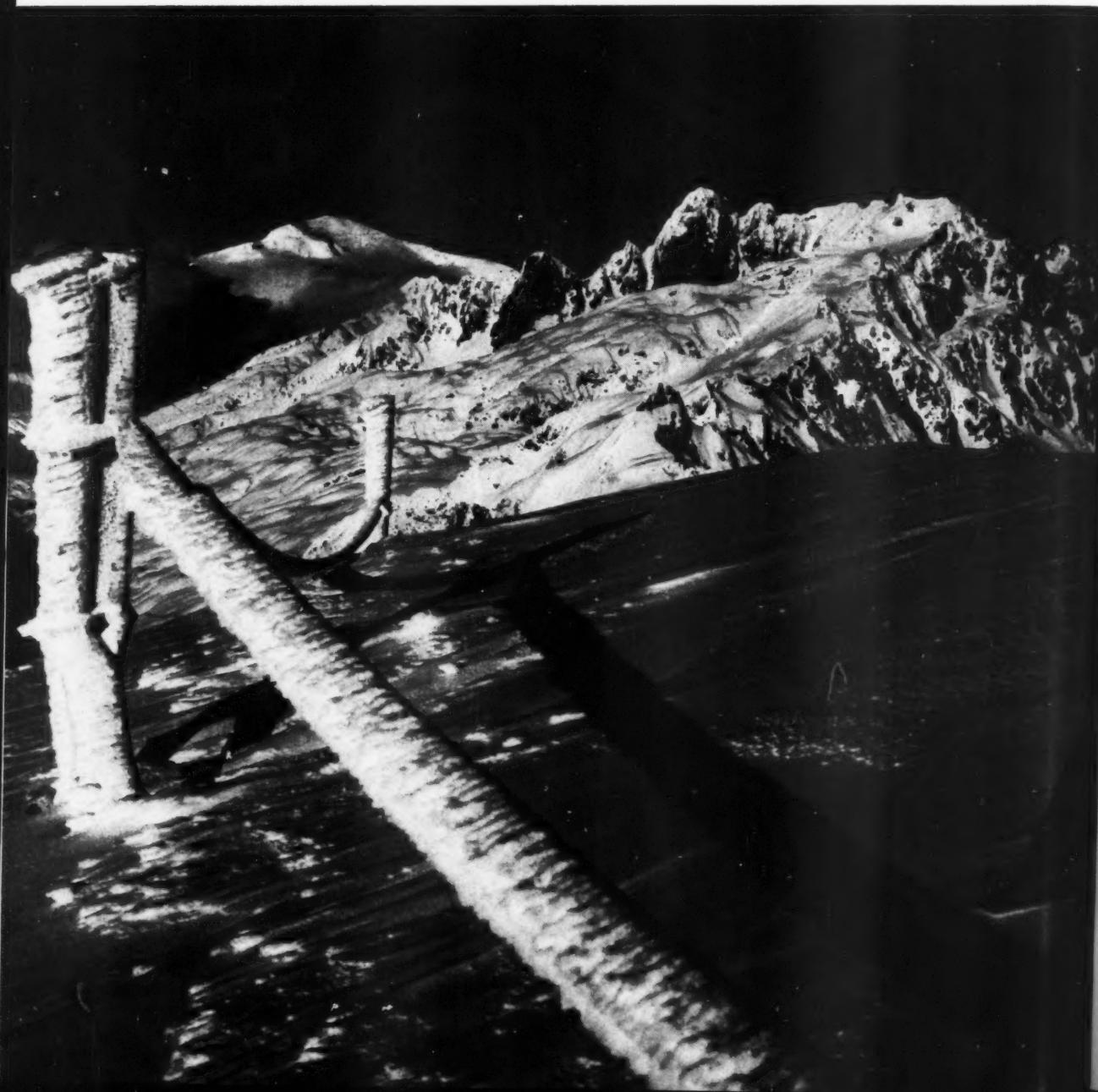
It should always be kept in mind, of course, that high speed films tend to produce relatively low contrast and coarse grain images, whereas the slower speed films produce finer grain images and can be developed to higher contrast. Having selected the film we are now ready to pick the correct developer based on its tone scale, effect

on film speed, and tendency to image graininess.

For your dull day action pictures you have already picked a high speed film. But since high speed films tend to give low contrast, and since this is exactly the opposite of what you want for photography on a dull day, you would pick a full scale developer in order to counteract it. The full scale developer acts in such a way that it produces an image density closely proportional to the brightness of the subject throughout the entire brightness range. It can be made to pep up a low contrast scene remarkably by extending the developing time. However, on a high contrast scene where the brightness range exceeds the range of densities which the negative can register, the higher brightnesses are all registered as the single maximum density and detail in highlight areas

is lost or "blocked up," which doesn't help the photo.

With the midsummer day flower photograph your problem would be the opposite. While you would want contrast in the middle tones to give good appearance of texture, you would also want to keep detail both in shadows and highlights in spite of the extreme brightness difference between these areas in your subject. You would therefore pick a slow speed film which would give plenty of contrast in the middle tones and would use with it a very soft working developer. A true soft working developer compresses the tone scale in the highlights, so that these areas will not block up but will contain some suggestion of detail even with the full development needed to give good middle-tone contrast and shadow detail. The results are sharply distinguished from



those obtained by underdevelopment with a full scale developer. The latter procedure may keep the highlights from blocking up but produces insufficient contrast in the middle tones so that the print looks muddy. Practically all present-day fine grain developers are soft working except those which contain paraphenylenediamine; they tend to be of the full scale variety.

#### *Effective film speed and graininess*

It is well known that some developers require less exposure on the film to produce the desired negative density than others. Those which require less exposure are said to give a higher "effective film speed" than those which require more. Generally the superfine grain developers require more exposure than those which produce less fine grain. The rule does not hold strictly true for all developers, but it holds much more strictly than one might believe after reading some articles and advertisements where extravagant claims of high effective emulsion speed coupled with extremely fine grain have been made.

American films are so conservatively rated by their manufacturers that so-called normal exposure will generally produce satisfactory negative density with the fine grain class of developers and will produce much too high density with more active developers such as D-76, Ansco 17, or Edwal 12. Hence it is common practice to use  $\frac{1}{2}$  or  $\frac{1}{4}$  normal exposure for film to be developed in the latter solutions. Indeed, where the brightness range of the scene is not too great, usable negatives can often be obtained with  $\frac{1}{8}$  or  $\frac{1}{10}$  "normal" and sometimes less exposure. *No developer that the writer knows of will produce fine grain and at the same time higher effective emulsion speed than D-76 (especially if the borax content of the latter developer is increased somewhat), provided development is to the same degree of contrast in each case.*

In view of the above, you ought to pick one of the semi-fine grain developers for your dull day photography unless you had to use a miniature camera. In the latter case you might use one of the paraphenylenediamine developers since they produce between  $\frac{1}{2}$  stop and a full stop more film speed than others which give equivalent fineness of grain. Also, with a small camera you usually have a faster lens and hence can stand a little less film speed for the sake of finer grain.

#### *Don't underdevelop to get fine grain*

Underdeveloping to give finer grain would in this case be self-defeating. The underdevelopment does produce a finer grain structure but it also cuts down effective emulsion speed through loss of image density. Shadow detail is thus lost. Also the snapiness needed for dull day photography is not attained.

With our midsummer day flower picture, since speed is not of prime (Continued on page 140)

For mountain scenes, other distant landscapes, a full scale developer brings out faraway detail which sometimes gets lost in atmospheric haze. Andre de Dienes.

### CLASSIFICATION OF COMMON DEVELOPERS. TABLE A

Type of Developer	Extra exposure required to give density produced by Kodak D-76	Tone-Scale Characteristic
<b>Non-fine grain group</b>		
Ansco 40	—	Intermediate
Ansco 42	—	Soft working
D-72	—	Full scale
DK-80a	—	Intermediate
DK-50	—	Intermediate
Edwal 111 (used for film)	—	Full scale
Pyro with strong alkali	—	Full scale
Pyro with less alkali	—	Soft working
<b>Semi-fine grain group (enlargements 6 to 10x)</b>		
Ansco 17	None	Soft working
D-76	—	Intermediate
D-23	$\frac{1}{2}$ stop	Soft working
Edwal 10	None	Full scale
<b>Fine grain group (enlargements 10 to 15x)</b>		
D-25	1 stop	Soft working
DK-20	1 stop	Soft working
Edwal 12	$\frac{1}{2}$ stop	Full scale
Microdel	1 stop	Soft working
Thermofine	1 stop	Soft working
Ultratone	1 stop	Soft working
X-33	1 stop	Soft working
<b>Super-fine grain group (enlargements greater than 15x)</b>		
Edwal 20	$\frac{1}{2}$ stop	Full scale
Finez	$\frac{1}{2}$ stop	Intermediate
Minicol	$\frac{1}{2}$ stop	Very soft working at $65^{\circ}$ to $70^{\circ}$ ; full scale at higher temperatures
ND-3	$\frac{1}{2}$ to 2 stops	Intermediate

# HOW GOOD IS COLOR PHOTOGRAPHY?

**A new book, "The Art and Technique of Color Photography"  
gives 195 different answers . . . by Jacquelyn Judge**

In spite of the impassioned complaints of some photographic critics to the contrary, the baby of photography—color—seems to be in very good health and all indications are for a spurt in growth over the next few years.

A brand-new book—"The Art and Technique of Color Photography" subtitled "A Treasury of Color Photographs by the Staff Photographers of *Vogue*, *House & Garden*, *Glamour*" and listing among its stars: Balkin, Beaton, Blumenfeld, Cassidy, Coffin, Denney, Grigsby, Horst, Joffé, Kertész, Matter, McLaughlin, Mili, Parkinson, Penn, Rawlings, Rutledge—is the color picture book of the year.

In it, the color *aficionado* will find photographs to fit his every fancy. There are portraits, landscapes, experiments, fashions, still lifes, figure work, interiors and reportage. Surprisingly, since most of the photographs are from *Vogue*, few are concerned with fashion itself. This was the deliberate choice of Alexander Liberman, Art Director of the Condé Nast Publications, who was primarily responsible for the idea and layout of the book. Liberman in a foreword to the book says this about the reasons for making his choices:

"This book comes out at the threshold of the color era. . . . In the selected examples of the work of these photographers in a variety of subjects . . . one can evaluate the possibilities and the limitations of the medium; and the full range of creative expression from straightforward reproduction of reality to the stylized abstraction of the same reality. It is through their passion to express themselves in the new art form that the photographers became the true pioneers of a new visual frontier. Their conquest had to be recorded and preserved, and the result is this book."

That this fine tribute to the photographers who work for Condé Nast is well-deserved is demonstrated by the pages which follow. Here is a collection of photographs beautiful to look upon, inspirational to the amateur. They were done by men who are tops in their field, men who are highly paid and whose skills are intensified by fine layouts and excellent engravings.

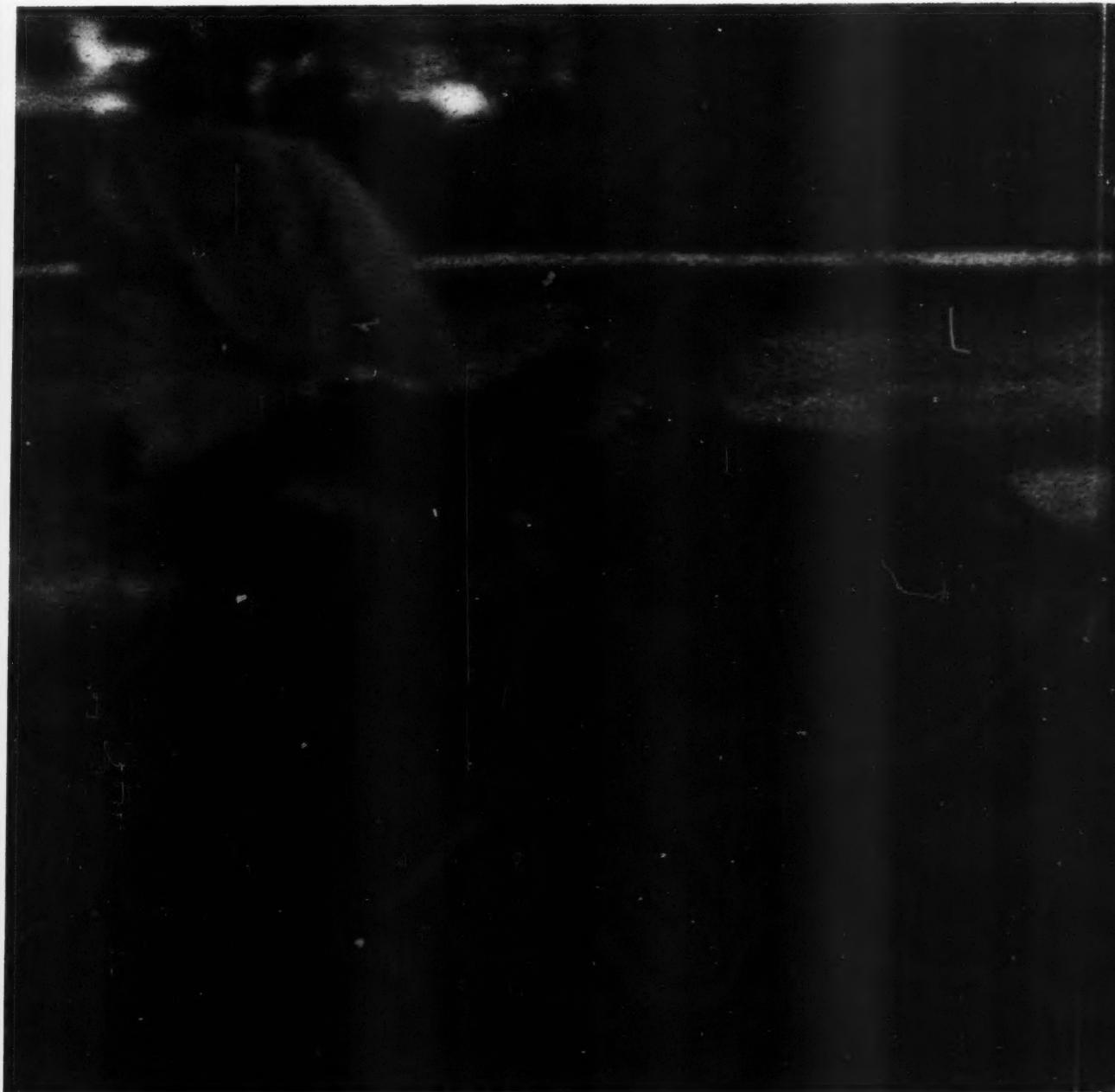
These fine layouts and reproductions plus the comfortable format (the book is the same size as *Vogue*) do real justice to the creative efforts of the photographers.

But in all this enthusiastic comment, we should like to add a dash or two of cold water. First, the book does not demonstrate the very best of the whole field of work in color since it contains only the work of the Condé Nast photographers (photographs which have been published before in *Vogue*, *House & Garden*, *Glamour*). And spectacular as their work may be, there are photographers outside the Condé Nast fold who would have to be considered in any complete evaluation of the whole field of color.

The second caution: you won't learn the basic elements of how to take color photographs in this book. The "technique" (*Continued on page 71*)

**IRVING PENN.** One of the greatest still life photographers demonstrates his skills in this study of after dinner games. The camera was an 8 x 10 Deardorff with an f/6.8 Goerz Dagor lens. Penn used Type B Kodachrome with a pale blue filter and multiple source tungsten light. Pale background and extreme detail are typical of the photographer's style. In this case, exposure was 15 minutes, f/64.





**IRVING PENN.** Reminiscent of impressionistic paintings is this photograph of bullfight in Barcelona which was taken with a Rolleiflex on Daylight Ektachrome. Light was daylight and exposure f/5.6 at 1/5 second. Camera was handheld. Question: How much of such a photograph is planned, how much the result of accident?

**JOHN RAWLINGS.** Made to show the nail polish and jewelry, this picture is an aesthetic pleasure. Taken with an 8x10 Ansco View camera, equipped with an f/6.3 Wide Field Ektar lens, on Daylight Kodachrome. Light was a combination of daylight and one 500 watt spot directly behind the setup. Exposure: f/11 at 1/2 sec.







△ NORMAN PARKINSON. A ridiculous sounding assignment: to cart model, clothes, and photographer to Africa's Victoria Falls for a location shot. But the breathtaking result is worth it. The camera was a Rolleiflex. Daylight Ektachrome and natural light. Exact exposure was forgotten.

◁ FRANCES McLAUGHLIN. The photographer combined morning sun streaming through windows with blue photofloods for fill-in light to achieve softness in this fashion study of a red scarf. She used an 8x10 Eastman View equipped with an f/6.8 Schneider Symmar lens and Daylight Ektachrome film. Exposure: f/7, 1/10 sec.



part of the title consists of short paragraphs which give descriptive and technical data on each of the 195 photographs. But don't let that bother you. It is always possible to pick up the how-to story from MODERN. As for the practice of color photography, there has never been a demonstration quite like this book.

Certain trends in color, apparent to the eyes of the discerning magazine reader over the past years, are reflected in this book. Several of these photographs have started whole new lines of experiment and work in color. One such photograph is Beaton's blue lady, which appears on page 70. This deliberate use of unreal color as an attention-getting device created a furor when it was first published—and influenced other photographers in thinking along the same lines.

Another, newer photograph of the same category is Penn's photograph of a bullfighter in Barcelona (on page 66), which abstracts an impression from a scene. Not only is the color unreal, but the texture is so rough, the figures so blurred that the photograph moves far from the actuality before the camera—to leave the reader with just an impression of the scene.

Another highlight in the book is the portrait by Gjon Mili of Pablo Picasso drawing with a flashlight. This was the first of many such photographs—and still one of the best, since the use of the light-tracing was not just for the sake of a trick, but as an integral part of the portrait of an artist. This photograph is truly a new way of graphic expression with photographic tools.

A second photograph by Mili—a montage taken from the Gian-Carlo Menotti opera "The Consul"—is a magnificent example of the thinking photographer at work on a difficult visual problem. In Mili's own words: "After seeing the opera twice, it seemed to me that the most significant single thing was the note of despair, brought to a climax in the final scene. There, the chief personality, the hunted man's wife, commits suicide by gas, and while dying sees—in a nightmare as it were—a strange procession of all the people in her life; her mother-in-law dressed like a bride, her husband, dressed as the groom, and all the rest as ghost spirits, humans wearing masks instead of faces. This feeling is achieved on the stage by lighting and make-up. How then to recreate this mood in a photograph? I decided that a high speed flash double exposure—

**CECIL BEATON.** Demonstration of debt owed by color photographers to engravers is this lady, who got her blue effects through engraver's tricks, though original idea was Beaton's. This picture, which started a trend to the use of unrealistic colors, also won an Art Directors' Club Gold Medal. It was taken with an 8 x 10 Eastman View camera with an f/6.8 Goerz Dagor lens on Type B Kodachrome. Studio spots and floods provided light. Exposure: f/11 at 1/2 sec.

one exposure of the set with the woman bent over the gas range, the other of the dance of death (all the people of the play in their make-up, moving in a trance)—might create the desired effect. The result was better than I had anticipated. The exposure of the set, superimposed as it is over the people, creates—through juxtaposition of lines and intermixtures of colors—an utterly unreal feeling. It is indeed a nightmare, which is what I was after."

#### **The work of Irving Penn**

But of all the fine photographers represented in the book, it is Irving Penn who dominates the scene. Part of the reason may be simply that he has the largest number of pages devoted to his work. Another is the quality of his work.

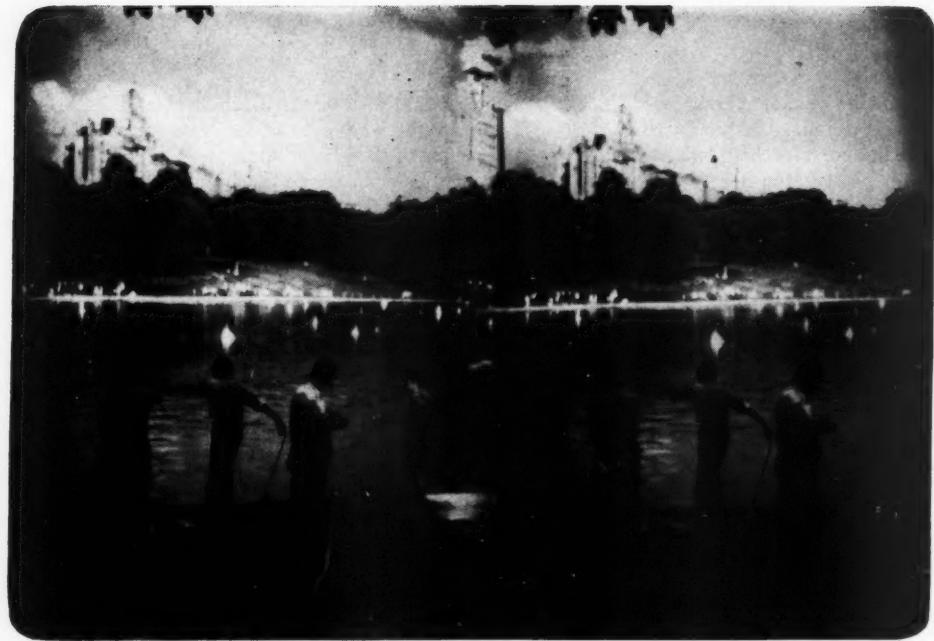
One returns again and again to the Penn section of the book. (Each photographer has a section and at the beginning of his own is given a page to comment on color photography; more about these comments later.) Here is great skill, imagination, facility. Apparently Penn can do anything from a still life to a bullfight, from a 15-minute exposure to a split second. He can place the most beautiful model or the simplest Peruvian Indian before his camera and come up with equally interesting results. In his comment on color, he says somewhat sourly, that in his world of color photography "there is no room for less than perfection; there women do not wrinkle as they age, fruit does not decay, babies do not cry, bosoms are always ample." But, much as Penn may have indicated dislike for his photographic world, he does well by it—with consummate style and taste.

A name new to most Americans is that of Norman Parkinson, an Englishman whose work has mostly appeared in the British *Vogue*. Parkinson is the bright new star of the book. A two-page spread shot by him—a nude—is one of the most delicate and difficult photographs in the entire book.

#### **Parkinson on hobgoblins**

Parkinson is unpretentious in his few words about color and echoes the sentiments of many an amateur: "Listen, between the lens and the emulsion, hiding in the bellows, there live dozens of minute hobgoblins, some good and some evil, and these little creatures can make or mar one's picture. They thrive on color work, which they prefer." Parkinson's work is less experimental, less "different" than Penn's. But to him goes the credit for the photograph which is just about the ultimate absurdity in location fashion shots.

Seems that in their search for unfamiliar backgrounds in front of which to place their sophisticated ladies, the fashion editors had overlooked one spot—the heart of Africa. So, model, clothes, Parkinson and camera were bundled off to Victoria Falls. The result? See it for yourself on page 69. It is beautiful. But, oh, (Continued on page 114)



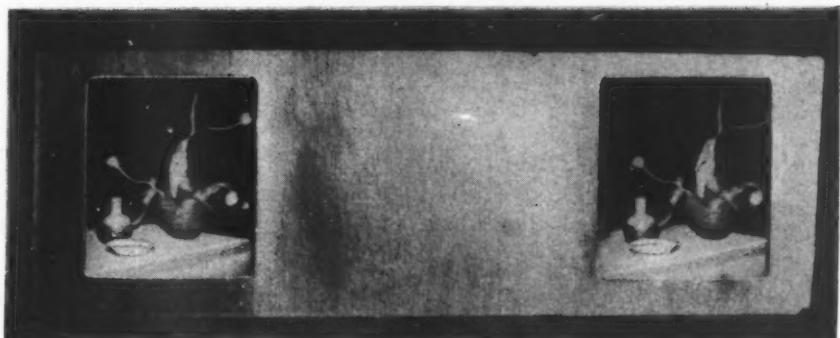
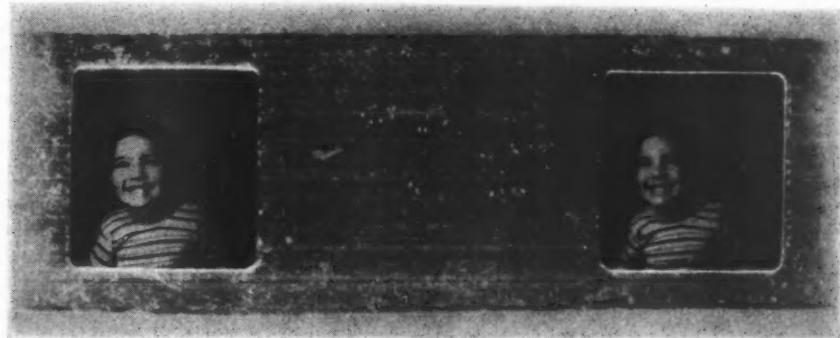
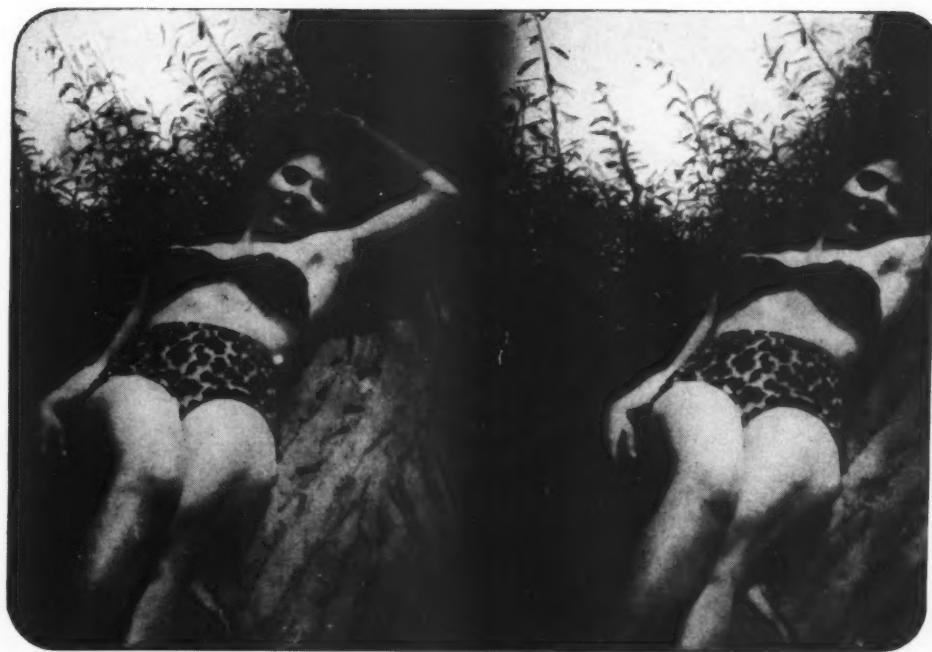
# stereo without a viewer

by JULIUS B. KAISER

NO, GENTLE READER, we aren't trying to pull a fast one. Today is not April 1 or Hallowe'en. You *can* see stereo pictures without a viewer. It's actually very simple to do and often comes in handy when you may be without a viewer or you come across some stereo pairs reproduced in a book or magazine. But seeing stereo without a viewer *does* take practice.

At the top of these two pages are enlargements of typical views produced with a Stereo-Tach (made by Advertising Displays Inc. of Covington, Ky.) mounted on a 35mm camera. At the right, you'll find two stereo pairs produced by a Stereo Realist camera, manufactured by the David White Co. of Milwaukee. You can practice on these or, for that matter, on any stereo shots you may have around your house. A word of warning. Stereo-Tach pictures must be enlarged slightly before they can be seen without a viewer. All set? Here we go.

Hold the stereo pair (these pages if you are going to use them) at normal reading distance from your eyes. Don't look at the pictures but instead focus your eyes out the window at a distant object. Now without changing the focus, still staring off into space, put the stereo pair in the path of your vision. If you see three pictures instead of the two that are actually there, you are making progress. If not, try over again until you do see three images when you hold the stereo pair before your eyes. Be patient, it may take some time. Remember, don't focus your eyes on the stereo pair. Keep them focused at a distant object. *(Continued on page 129)*



It's easy to see the Stereo-Tach enlargements, *above*, and the Stereo Realist slides, *right*, in three dimensions without a viewer. Read the text, be patient and practice.

# *Monsieur Daguerre*

**The first time in English: the life and work of this pioneer in photography. In two parts, by Beaumont Newhall**

LOUIS JACQUES MANDÉ DAGUERRE, the inventor of the daguerreotype, died a hundred years ago. Perhaps no other figure in the history of photography is more famous. He did not, it is true, invent photography; no single individual can be given that honor. His invention was founded upon the work of others, and was to be supplanted on the very year of his death by a different technique. Yet it was Daguerre who launched photography. His technique was the first to capture the public's curiosity and imagination. What Wedgwood, Niépce and Fox Talbot had already done would not have come to fruition without the impetus given by Daguerre. Ever the showman, he brought his invention to the public in a way which so excited their interest that photog-

**Daguerre showing his daguerreotypes. This illustration was made in 1839. George Eastman House Collection.**



74  
**Daguerreotype.**  
L'expérience publique faite par M<sup>e</sup> Daguerre.

raphy may be said to have been born on that Monday afternoon in August, 1839, when the French government announced to the crowds that filled the Palace of the Institute in Paris, and to the world at large, the secret process of the daguerreotype.

The records of Cormeilles-en-Parisis, a town within sight of Paris, state that Louis Jacques Mandé Daguerre was born there on the eighteenth of November, 1787. When he was five his father, a minor government official, moved to Orleans, and in that city Daguerre grew up. He was always drawing, and showed such skill that his father apprenticed him to an architect when he was thirteen. At sixteen he was restless for Paris; a place was found for him there with Degotti, a scene painter, famous for making sets for the Opera.

Soon the young artist left his master and struck out on his own. As the late Georges Potonnié tells us in his book, "Daguerre Peintre et Décorateur," more than one popular play became memorable for Daguerre's stage sets, and critics even suggested that the scene painter should take the bows before the actors and the author.

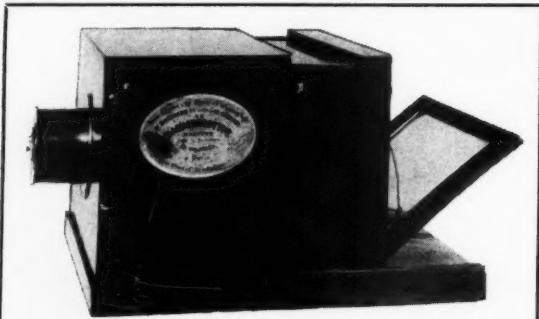
### **Daguerre meets Bouton**

He met, while painting scenery, Charles Marie Bouton, assistant since 1800 of Pierre Prévost, who operated three of those circular skylighted buildings lined with immense murals of cities, battlefields and historic events which were known as "panoramas."

Daguerre and Bouton dreamed of something that would go beyond the stage and the panorama. "Means should be found," they wrote, "of imitating aspects of nature as presented to our sight, that is to say, with all the changes brought by time, wind, light, atmosphere." They formed a partnership. On July 11, 1822, an unornamented, barracks-like building, its roof a skylight, opened its doors to the



Daguerre posed for his friend Sabatier-Blot's daguerreotype camera in 1844. The rare original daguerreotype is now in the George Eastman House, Rochester, N. Y.



Official daguerreotype camera of 1839 for plates 6 1/2 x 8 1/2 inches. Hinged mirror at back reflected ground glass image right side up. This camera is now in the George Eastman House Collection.

Parisian public. On its gable the single word "DIORAMA" was spelled out in huge letters.

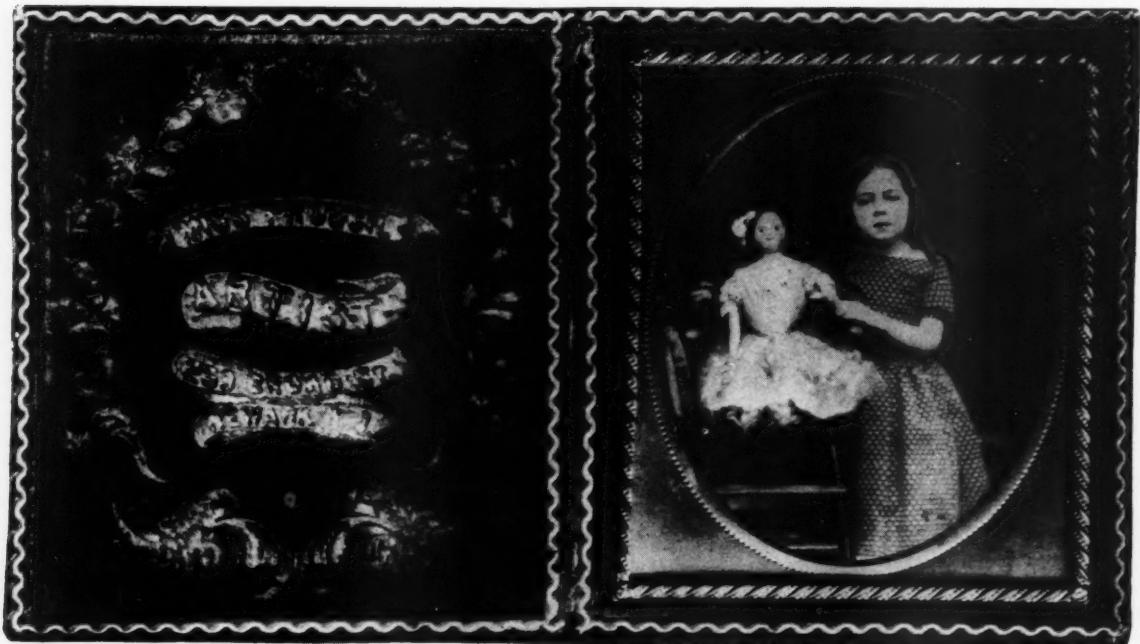
Like its neighbors, the new building was a theater. Yet no actor was to tread its boards during the seventeen years of its life. For it was a theater for scenery alone, scenery painted in the most illusionistic way and presented with every artifice to fool the audience into believing that what they saw before their eyes was the size of life and just as real.

Within the Diorama were three separate stages radiating from a single, circular auditorium which, with its walls, boxes and proscenium, revolved at will, so that the spectators were brought to face each stage in turn.

At the grand opening, one of the stages showed "An Interior View of Trinity Chapel in Canterbury Cathedral," and the other, "A View of Sarnen Valley, Switzerland." We learn from a theatrical critic that, once within the dim auditorium, reached by climbing a winding staircase, "you will find that you are in a gallery over the entrance of an ancient cathedral. You are transported to Canterbury. At one moment the sky darkens, nave and vaults become gloomy, the golden light has left the pillars. Now the cloud which hid the sun has passed, sunbeams burst forth again amid the arches. But where do these exclamations of surprise come from? Look, the wall at the right is opening up! What bright sun! What rich country! Looking around, I can still see the nave of Canterbury. But it is slipping away—the wall is closing. Don't you see that you're turned around, without knowing it, and carried, with the chair you're sitting on, to a charming Swiss valley? Water falls from that hillock. Those clouds are turning dark and losing their bright color. It's raining down there behind the hill, the mountains are disappearing beneath mist. But the storm blows over, the sun comes back to illuminate the valley. Whoever has not seen such marvels doesn't know one of the greatest pleasures that can be experienced."

#### *How they did it*

Daguerre and Bouton created these marvels by painting two pictures on one semi-transparent canvas. By reflected light the front picture was visible; by transmitted light the rear picture was seen. Hence "diorama," from the Greek *dia* (through) and *hermos* (seen). Shutters and curtains controlled the (Continued on page 130)





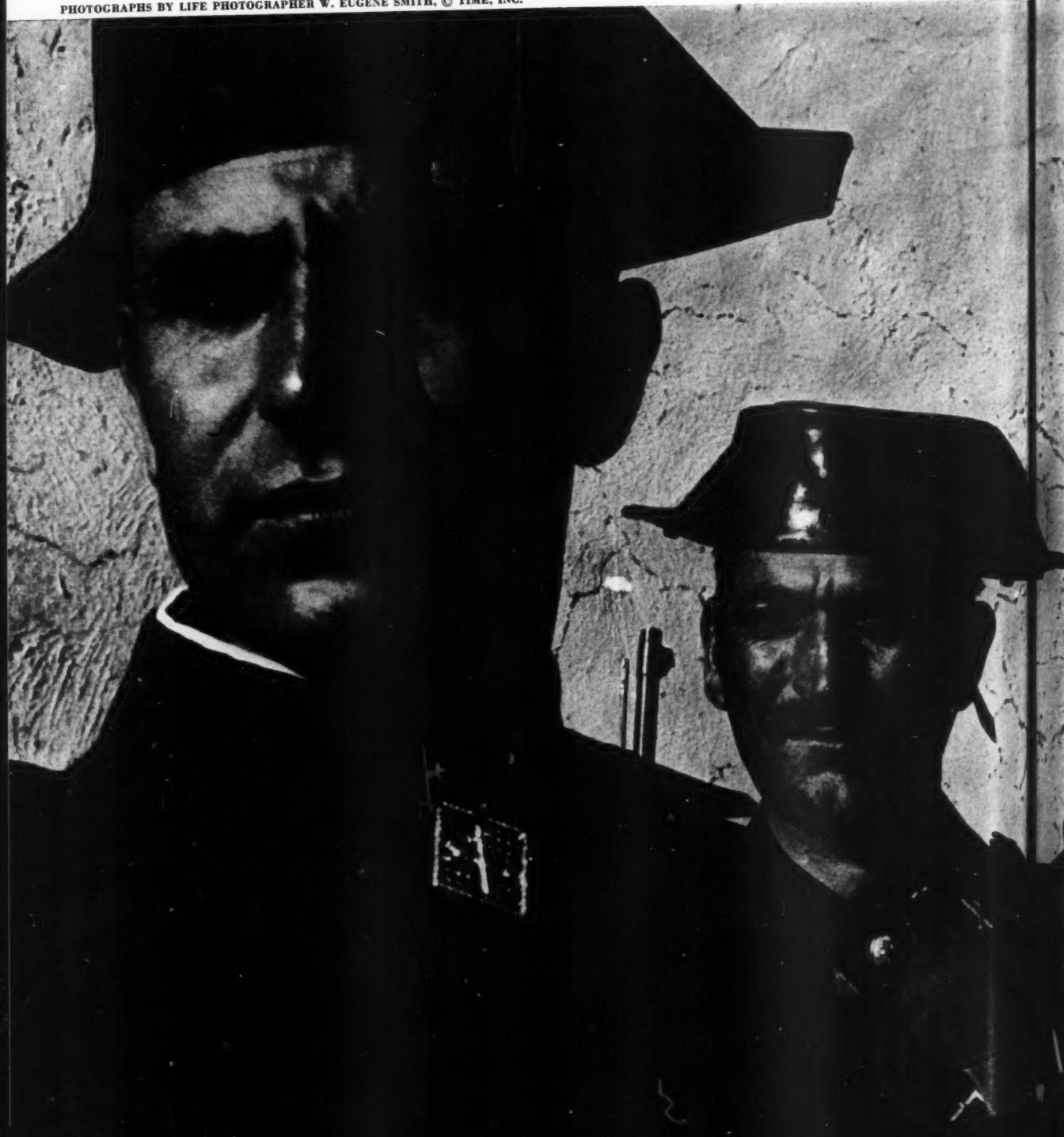
△ Daguerre used bric-a-brac in his studio for early experimental exposures. Original of this daguerreotype is in the Conservatoire des Arts et Métiers, Paris.

△ Daguerreotype of Paris boulevard was taken by Daguerre in 1839. Man getting shoeshine was only person who held still long enough for his image to be recorded by the exposure which lasted about 10 to 20 minutes.

*Far Left:* An early American daguerreotype taken by Miss Charlotte Prosch, Newark, N. J. Note photographer's credit which appears prominently on half of fancy folding frame. Courtesy of the New York Historical Society.



PHOTOGRAPHS BY LIFE PHOTOGRAPHER W. EUGENE SMITH, © TIME, INC.



# W. EUGENE SMITH'S SPAIN



**ON THESE TEN PAGES:** photographs taken by W. Eugene Smith last year in Spain. Four of these pictures have appeared before—in the April 9, 1951, issue of *Life*. The others are published here for the first time.

There are no long captions in this portfolio, no extended discussions of the fine points of each photograph. The pictures speak for themselves and MODERN is proud of the opportunity to show them.

What is great photography? It is easier to recognize than to define. Perhaps the story of the creative process involved in making these pictures—together with the results—tells more about what is great in photography than any abstract definition.

The creative process starts long before the actual taking of the pictures. Smith did not accidentally fall into the village of Deleitosa where all the photographs (except that of the beggar girl) were made.

He knew about Spain. He had thought of photographing it for 10 or 12 years. He had read books, dispatches, articles. He had talked to people who had been there. He had listened to the music of Spain and looked at her paintings. He learned about the nature of the religion of the people, their diet, their jobs, their literature. From all this, he felt something of their hopes and fears. From all this, he knew he wanted to do the story of how the Spanish people spend their days, what is important to their lives.

Once in Spain, he spent a month and a half, taking few pictures, driving 7500 miles still in search of his story. He was continuously evaluating and refining his preconceptions of the country. In the barren land above Madrid he found the greatest poverty, villages where people were literally starving. The orchards to the south presented a more prosperous though feudal existence. And in the fishing villages along the coast was still another kind of life. The problem was to find a place where the economy was a balance between self-ownership and (*Continued on page 124*)

**GUARDIA CIVIL**



**MOTHER AND CHILD**

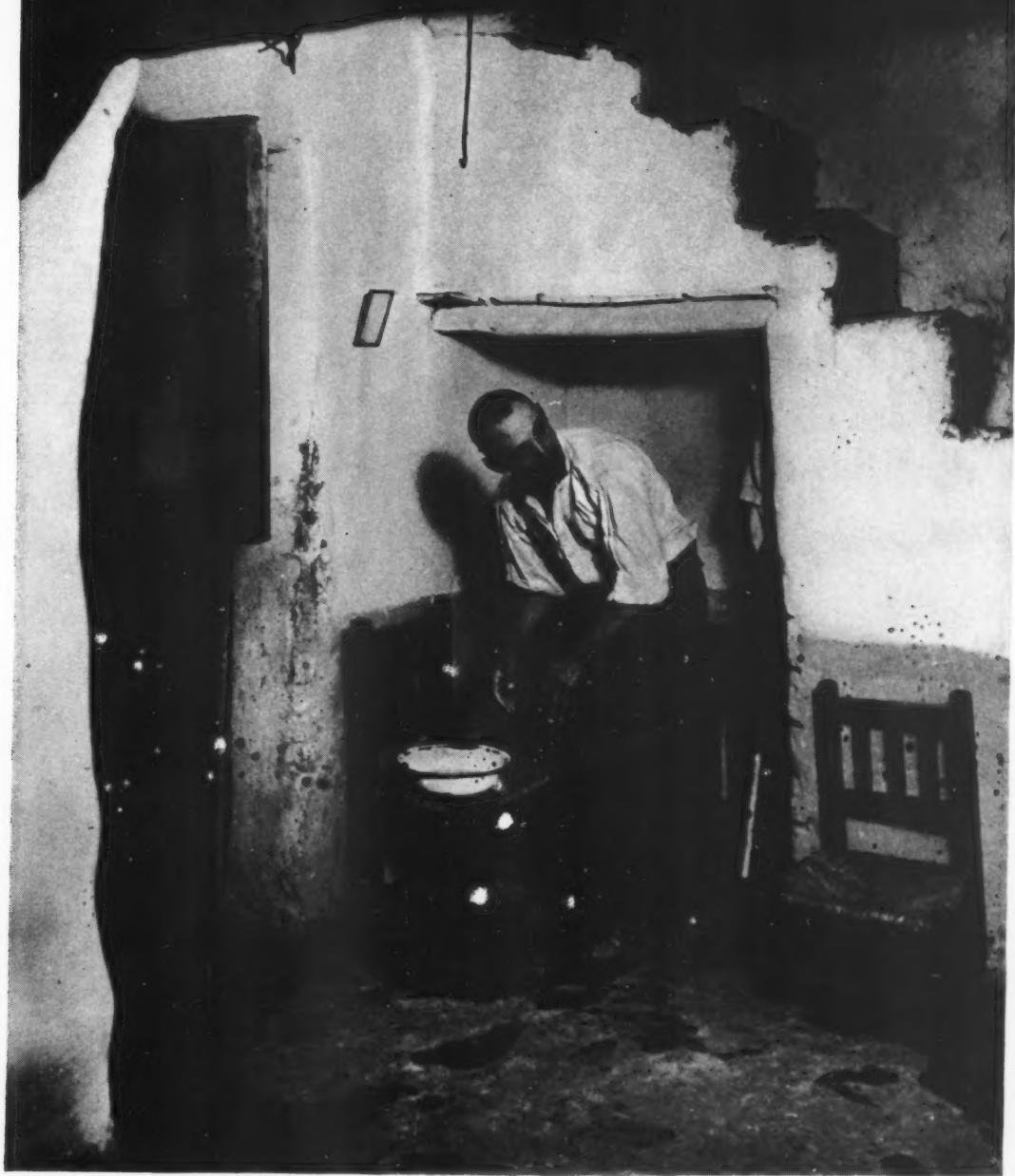
**BEGGAR GIRL**



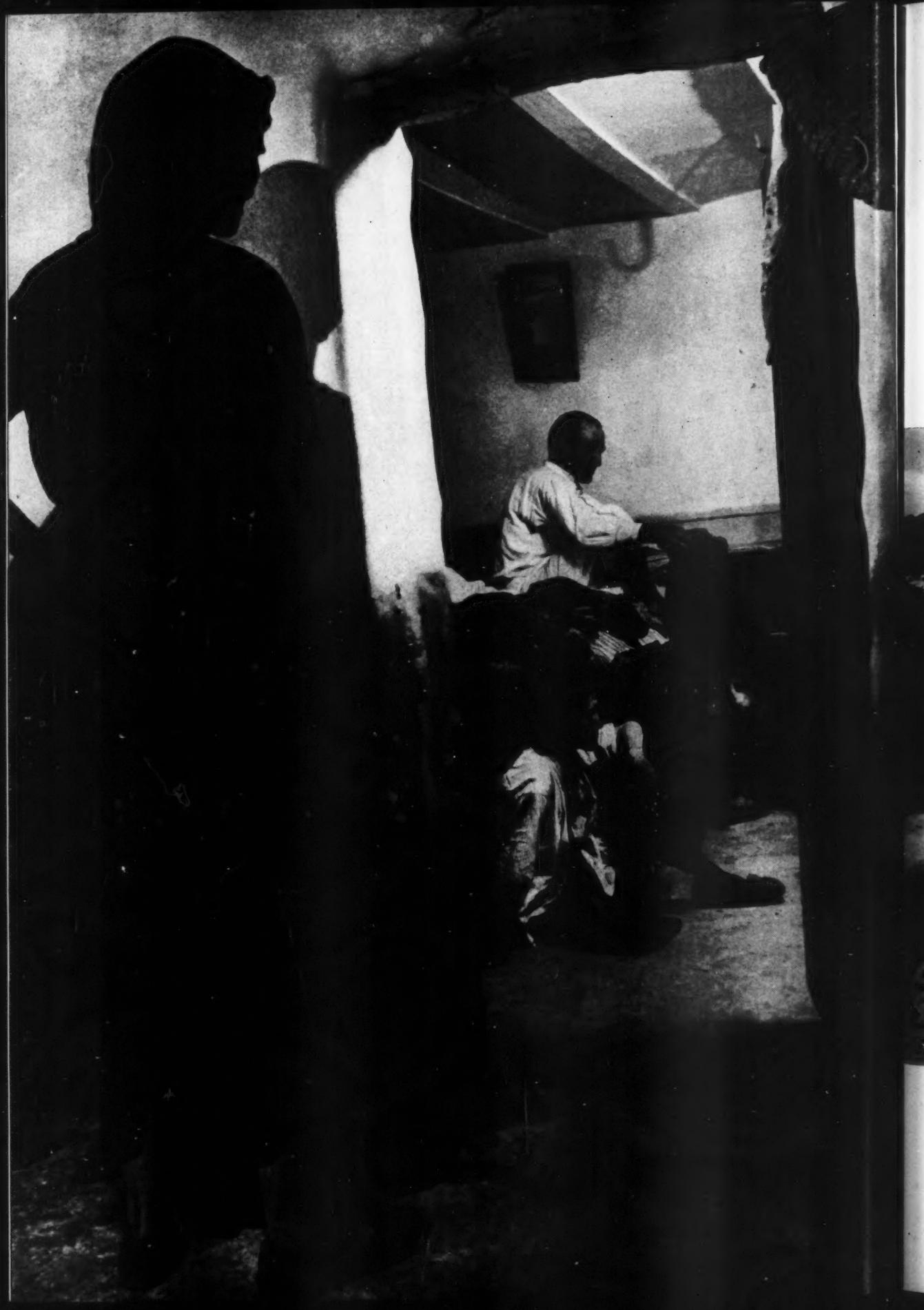


VILLAGE PRIEST  
IN THE FIELDS





AFTER A DAY'S WORK



△ WOMAN, HUSBAND, SON

THE WOMEN MOURN ▷

THE VILLAGE OF DELEITOSA ▽







*pictures from our readers..*

# "I tried it myself"

NEXT MONTH is the month for contributors to "I TRIED IT MYSELF." In just a little over a year, the pictures submitted to the Columns Editor have improved so much that the two pages devoted to them each month can no longer contain all of those worthy of publication. Thus in our January, 1952, issue, the entire feature picture section will be turned over to "Pictures From Readers."

This is the first time such a thing has happened in the 14 years that MODERN (and its predecessor, MINI-CAM) has been published. We take it as a compliment that most of the pictures were made as a result of read-

ing specific articles in MODERN, and we shall continue our policy of providing every possible opportunity for MODERN's readers to participate in the contents of the magazine.

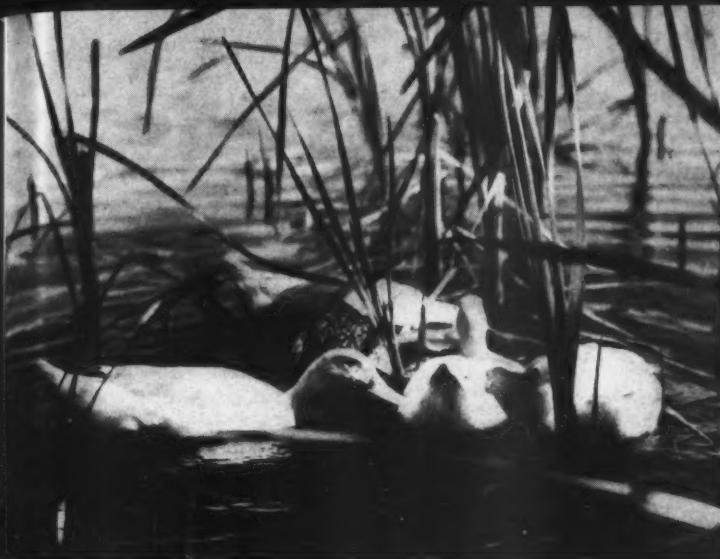
If you like the idea of devoting an entire picture section to the work of our readers, let us know about it. Meanwhile, perhaps you would care to let us see some of your own favorite shots. Be sure to include full technical data, and return postage if you want us to send back pictures we cannot use. Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York, 10.—AWA



"Goodbye Daddy" by Peggy Spencer of Louisville, Ky., captures the pathos of the moment when a soldier must leave his family for the Korean War. The flash exposure of 1/200 at f/22 was made with a Speed Graphic.



"Portraits by Windowlight" (Sept. issue) gave Robert Barger of Rivera, Calif., this picture idea. Direct and reflected light from one window made it possible to expose for 1/200 at f/5.6 on Super-XX. Flexaret camera.



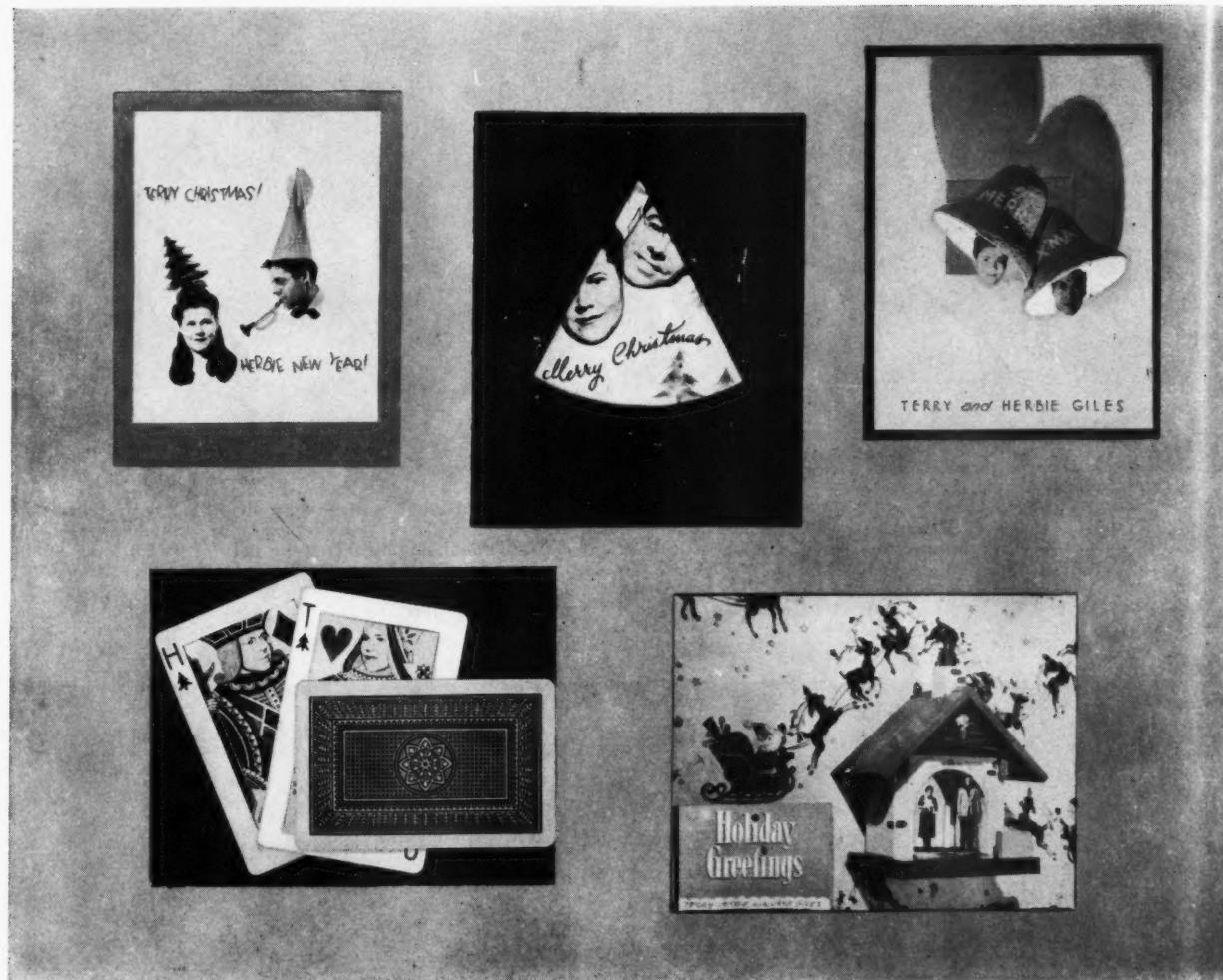
Ducks have a poor sense of photo composition according to Irene Shay of Mirror Lake, Washington, who spent a chilly morning in wait for this composition she calls "Sentry Duty". Graflex camera, "A" filter, 1/70 at f/5.6 on Plus-X.



"Martha" was photographed by Mr. and Mrs. Bud Shields of Dallas, Texas. Mrs. Shields found the model and directed the posing; Bud did the shooting. Rolleicord, K2 filter, 1/100 at f/16, Super-XX.



Photographing a raging forest fire is always an uncomfortable—and oftentimes risky—proposition. Flying sparks and blasting heat are as hard on camera equipment as on the photographer himself. Murray Shepard of Cape Elizabeth, Maine, made this night photo with a Speed Graphic, 1/100 second at f/8.



# *making better Christmas cards...*

**E**VERY YEAR, hundreds of thousands of photographers throughout the world take time off to wrack their brains—and other people's—to find the makings of an interesting photographic Christmas card.

Narrowing the selection down a bit, let's take a look at the work of one successful brain wracker, Herb Giles, who has turned out personal, interesting and imaginative Christmas cards for over ten years. Friends of his have grown accustomed to seeing the faces of Terry and Herb peer up at them in the form of clappers in bells, faces on playing cards, the figures in a weather forecaster or just plain Mr. and Mrs. Giles (all in illustration above).

A bit over a year ago, Herb became the proud father of a daughter named Jane, who this year takes her rightful place in the Giles card series. On these pages, you can follow the card making, step by step.—J. R. W.



1. A year-old daughter makes a snug fit in a country mailbox. Herb shot this photograph last summer with weather eye on the making of this year's Christmas card.



2. While on vacation, Giles shot a rural landscape whose main attraction was a shut mailbox. Already, idea for completed greeting card had taken shape.



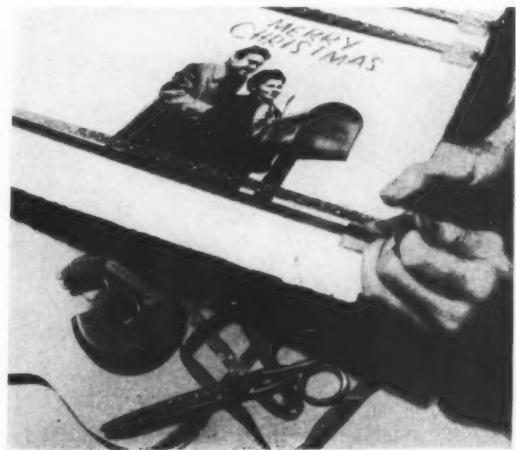
3. The card was to show Herb and Terry standing near the mailbox. But it was in New England, Terry and Herb, in New York. A paste-up was planned.



4. The shot of Herb and Terry bundled up in winter clothing (3) and the mailbox (2) were cut out and pasted together on one large piece of white cardboard.



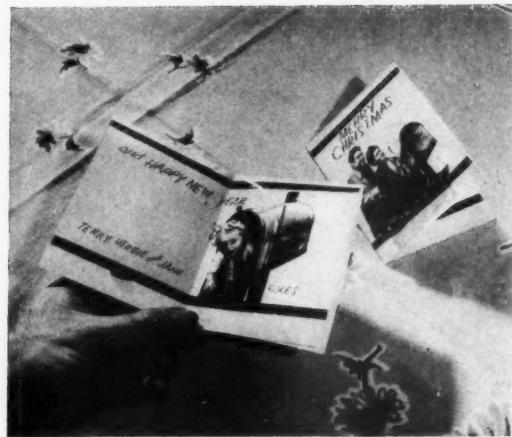
5. The picture of Jane in the mailbox (1) was also cut and pasted on. Herb arranged photographs and lettered words of greeting so they would fold correctly.



6. Decorative cellophane wrapping tape was used to make the borderings after the paste-up and lettering were done. Turn to the next page for concluding steps.



7. Paste-up was taken to the roof and photographed with a camera on a tripod. Natural light often is easier to use for such copying than indoor flood lamps.



8. Enlargements of the resulting negatives were made on single-weight semi-matte surface. The prints were then French folded as planned into complete cards.

## HERE'S A SECOND CARD, DONE WITH A MIRROR



1. Terry and Herb had themselves photographed from the back with the Rollei between them for eventual paste-up.



2. To simulate the reflection in a Christmas tree ornament, they also photographed themselves in a round mirror.



3. A tree ornament and branch photograph was pasted on cardboard. Mirror shot was pasted atop ornament. Photograph (1) was cut and added, lettering done, result photographed. Voila!





# photo data...

## Common darkroom troubles and how to avoid them

### Developer troubles

Defect	Possible Causes	Suggested Prevention
General fogging of negatives or prints.	Developer temperature too high; excessive development; unsafe darkroom.	Develop at temperatures and for times recommended by manufacturer. Avoid excessive development. Check darkroom for light leaks.
Staining of negatives or prints.	Developer was mixed in too hot water. Developer exhausted or contaminated.	Do not dissolve developer in water over 125° F. Use freshly mixed working solution for each printing session. Do not attempt to develop more film per quart of developer than manufacturer recommends. Store mixed developer in cool, dark place.
Uneven development; streaks or areas of varying densities in negatives.	Failure to immerse negatives completely and evenly in developer; lack of agitation. Portions of film sticking to one another. Developer poured in too slowly.	Immerse film completely, rapidly in solution. Agitate film thoroughly. Make sure developing tank is properly loaded, especially when using rolls and film pack.
Frilling or blistering of negatives or prints.	Temperature of developer too high.	Develop at temperatures recommended by manufacturer. Use an accurate thermometer.
Developing solution does not develop, or forms very weak image.	Part of developer omitted from solution. Developer may be exhausted.	When mixing developer, make sure entire contents of package is used. Stay away from old, exhausted solutions.
Clear spots in emulsion of negative (pinholes).	Air bells or dirt on emulsion prevented developer from acting over entire surface.	Agitate film in developer; always filter developer solutions before use.
Round, light or white spots on prints.	Air bells on emulsion prevented developer from acting over entire surface of print.	Agitate prints while in developer. Break air bubbles with fingers as they form. Develop prints face up.

### Fixing bath troubles

Staining of negatives or prints.	Fixing bath exhausted or contaminated; omission of short stop between developer and fixer. Prints, face up, partly exposed to air.	Whenever fixer shows signs of exhaustion (milkiness, yellowish color, bad odor), replace with fresh solution. Use short stop to prolong life of fixer. Keep prints face down in fixing bath.
Uneven fixing; abrupt variations in density of negatives and prints.	Lack of agitation, incomplete immersion in fixing bath.	Agitate films and prints in fixer. Do not allow negatives or prints to stick together while fixing. Refixing negatives may help.
Fading of negatives or prints to brown or yellow.	Incomplete fixing or washing	Fix and wash negatives and prints for length of time specified by manufacturer.
Dark spots on prints.	Air bells on emulsion prevented complete fixation. Pinholes in negative.	Make sure that short stop between developer and fixer is not too acid. Agitate prints thoroughly in fixer. See "pinholes" in developer data above.

### Miscellaneous processing defects

Discolored spots, appearing on prints after drying.	Air bells formed in washing.	Wash prints thoroughly; remove and replace prints in wash water occasionally, to break air bells.
General gray fog over entire print.	Lightstruck paper. Safelight too strong or too close to developing tray; unsafe darkroom.	Keep paper in light-proof container. Check safelight and darkroom for safety. Keep safelight at recommended distance from trays.
Water marks on negatives.	Drying of individual drops of water.	Squeeze negatives carefully with <i>clean</i> sponge, absorbent cotton or chamois, after removal from wash water. Immersion in wetting agent after washing will help prevent marks. Rewash marked negatives.
Long scratches on emulsion of negative.	Grit in sponges used in squeegeeing negatives, or on emulsion of film.	Make sure sponges and film are free of foreign matter before squeegeeing negatives. Also, check that scratches aren't caused in camera.
Negative looks like alligator skin (reticulation).	Stop bath, fixer, or wash water very much colder than developer temperature.	Keep stop bath, fixer, wash water temperatures within 5-10 degrees of developer temperature.

**NOTE:** Sometimes negative defects are caused by a combination of processing errors, rather than any single one, which makes it difficult to point out one isolated error. This table, which was compiled by N. M. Grossman, is intended as a guide to some of the more common troubles.

# FLASH COMES OF AGE

WITH THE

# Kodak

HERE'S the new, completely modern solution to all the basic photoflash problems—a series of co-ordinated units, built to professional standards, incorporating all the best in flash engineering, from which you select the exact combination that fits your needs and methods.

Kodak Ektalux is "flash grown up." It discards all outworn tradition. It's a professional's dream, a press photographer's delight. Its Flashholder is the first high-energy, battery-condenser unit that's scientifically designed for holding. Extensions are series-wired—so there's no spotty firing, no lamp out of step. At 45 volts, the big Ektalux condensers will kick off as many as seven lamps, strung out over more than a hundred feet of slim cable, in perfect synchronism. New circuit refinements give your flash shutter special protection. And you can team Ektalux with any press, professional, or better-grade amateur camera.

**Rugged, Yet Light And Compact**—Every part of the Kodak Ektalux system is built for long reliable service without excess weight. The Flashholder is a magnesium casting; even with two batteries and the big husky press bracket, it weighs only 31 ounces. Extension units, with support clamps added, weigh only 21 ounces each. Reflectors detach with a twist of the wrist—and nest together, taking little space in the carrying case. Cords are tough and flexible, with neat, compact connectors.

**The System In Brief**—The Flashholder is the basic power unit—packaged all complete with the right mounting bracket for your camera (standard amateur type, press type, or Polaroid) and the right plug-in cord for your flash shutter. You need only specify what camera you use. You insert either one or two small 22½-volt batteries . . . and the Flashholder is then a complete working unit for flash shutter cameras—ready to use, no other items required.

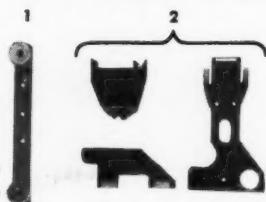
For extension flash, you plug one or two Ektalux Extension Units into the Flashholder. Additional Extension Units can plug into these, chain-fashion. Each unit comes with one 20-foot cord.

If you want to operate your flash shutter with a solenoid, tripping it from the Flashholder, there's the Kodak Ektalux Solenoid—especially designed to operate on the quick power surge from the Ektalux battery-condenser circuit. Or, if you already have a Graflex or Heiland Solenoid, you just select an Ektalux Adapter cord with the correct terminal fittings.

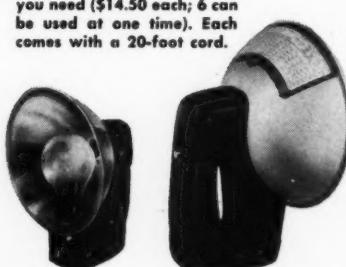
**For Non-Flash Shutters**—There's the Kodak Ektalux Synchro-Switch, a compact synchro-

## How To Build Your Kodak Ektalux Team

**A. Start with the Flashholder (above), specifying the camera you have. Flashholder comes complete with bracket and flash shutter cord. Prices: with the standard amateur bracket (1, below), \$34.75; with the instant-on, instant-off press bracket (2, \$39.50; with bracket for Polaroid camera (3), \$35.75.**



**B. Select as many Kodak Ektalux Extension Units as you need (\$14.50 each; 6 can be used at one time). Each comes with a 20-foot cord.**



**C. Extension Units stand on any flat surface, or screw on a tripod; but the most versatile supports are Kodak Extension Unit Clamps (\$3.75). Extra 20-foot cords, \$4; 3-foot cords, \$3.20 and \$3.50.**



**D. For era solenoids. Solenoids for b- and g-ars (cameras) are \$1.00.**

## Note These Features:

Professional quality, rugged construction, functional modern design.

Advanced battery-condenser circuit; separate condensers for lamps and solenoid provided in Flashholder.

Fixes as many as 3 lamps with one 22½-volt battery; 7 lamps with two batteries.

Uses either midget or screw base lamps; quick loading and spring ejection for both types.

Midget lamps can be focused for normal spread or wide flat coverage (best for color).

Two extension outlets on Flashholder; input and output on each Extension Unit.

Extension Units do not require "booster" batteries.

"Trimming resistors" switch in automatically to protect flash shutter when extensions are NOT being used.

All lamps series-wired for perfect synchronization, no lagging.

"Open" type circuit minimizes battery drain; batteries last more than a year, thousands of flashes.

Safe circuit. Erroneous plug-in, across any Flashholder inputs, won't cause accidental firing of lamps.

Equally adaptable to solenoid or hand release; to flash shutters or exterior synchronization.

Ektalux Solenoid operates either "push" or "pull"; has extra travel for shutters with long trigger throw; is especially designed for battery-condenser operation.

Solenoid operates from release button on back of Flashholder.

High-efficiency parabolic reflectors are compact; detach instantly for packing.

Complete exposure guide for monochrome and color on back of each reflector.

Cords and fittings for every application; all contacts rhodium-plated for corrosion resistance and low electrical resistance.

Brackets to fit all leading amateur and press cameras.

Press bracket instantly detachable for holding Flashholder away from camera, on 3-foot cord.

Scientific hand-grip design for firm, easy, safe holding.

Light weight. Flashholder, 31 ounces; Extension Unit with clamp, only 21.

All units stack compactly in carrying case or bag.



**Kodak**

# Ektalux

## SYSTEM

izer which fits on the shoulder of the Flashholder. It's used with a solenoid, sets for either Class M or F lamps, and is very accurately adjustable to fit the time lag of your particular solenoid and shutter.

And for remote operation, just plug the 20-foot Remote Release cord into the Flashholder. Press the switch at the cord end, and the Flashholder trips the solenoid on your camera, 20 feet away.

**Versatility Plus Quality**—The Kodak Ektalux system is planned to solve any problem in photoflash lighting. The Flashholder has five inputs—for flash shutter cord, solenoid cord, two extension cords, and remote control. Extensions can be led out in one long line, or lines to either side of the camera. High-quality components are used throughout. The lamp circuit and solenoid circuit have big *separate* condensers, so that neither affects the operation of the other. A "trimming resistor" automatically switches into the lamp circuit when you detach an extension cord from the Flashholder; this protects your flash shutter from excessive power surge and arc when you are firing only one lamp—and it is typical of the carefully engineered Ektalux construction.

At right are some of the details and features of this superb flash system; below are the high-quality units that complete it. Your Kodak dealer will have additional details.

**EASTMAN KODAK COMPANY, ROCHESTER 4, N.Y.**

D. For solenoid operation of your camera shutter, pick the Kodak Ektalux Solenoid (below, \$18); it's designed for b-c operation. Kodak Ektalux Adapters (connecting cords) are also available for Graflex and Heiland Solenoids; \$3.50 each.



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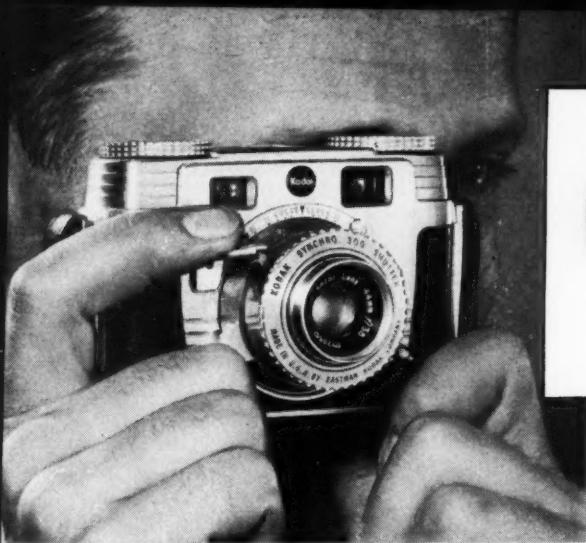
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**IN DAYS WHEN CHRISTMAS** featured flowing wassail and a boar's head on the banquet board, a signet was the seal of authority in anybody's domain. Christmas dinner this year may start with chilled tomato juice, and focus on a plump roast turkey—but Signet is still the sign of authority in the camera field.

Ask any color enthusiast about the Kodak Signet 35 Camera. He'll glow over the Kodak Ektar 44mm. f/3.5 Lumenized Lens it boasts. He'll tell you about Signet's superb Kodak Synchro 300 Shutter, which has speeds ranging from 1/25 to 1/300, with unusual accuracy at all speeds, and is synchronized for all Class M lamps, such as Nos. 5 and 25.

Because the focusing ring rides on 50 ball bearings, focusing is effortless, smooth, quick. This same construction insures the utmost accuracy as well as the maintenance of that accuracy throughout the camera's life. The shutter release is positioned so you can find it, trip it even when you're wearing heavy gloves. The Kodak Signet 35's built-in range finder is coupled to the lens for the full focusing range—2 feet to infinity. Ranging and viewing are combined in one window. There's automatic double-exposure prevention, automatic film count, automatic film stop. The film advance works with just a touch on the knob. The body is a rugged lightweight die casting, with long-wearing black Kodadur covering... it all weighs only 18 ounces. It's quite a camera. Yet, the price keeps it in gift range for any amateur on your list. Neck strap included, it's \$95.00. You can get a fine tan leather field case to go with it... just \$8.50.

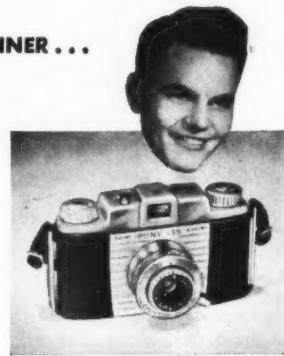
**PHOTO GIFTS ARE PERFECT GIFTS**

# GIVE KODAK CAMERAS

**...the right one will delight anyone on your list!**

## FOR A PROMISING BEGINNER...

This Christmas is the time for a first color camera. A Kodak Pony Camera, naturally. The lens is a Lumenized Kodak Anaston f/4.5—corrected for crisp definition in black-and-white or color. The Kodak Flash 200 Shutter has speeds from 1/25 to 1/200, plus "B." Focusing extends from infinity to 2 1/2 feet. Lens mount telescopes, locking shutter release to prevent accidental exposures. Kodak Pony 135 has automatic film stop, takes 35mm. Kodak film and comes at an easy \$36.75. Kodak Pony 828, priced at just \$32, takes 828 Kodacolor, Kodachrome, and black-and-white film.



The new Kodak Pony Camera Outfit (right) is the gift of gifts to start anyone on a picture-taking career. A complete outfit, it includes the Kodak Pony 828 Camera with Field Case, Kodak Flashholder Model B, Kodak 2-way Flashguard, 2 type "C" Batteries, 8 SM Flash Lamps, 1 roll of Kodak 828 Plus-X Panchromatic Film, and 1 roll of Kodachrome 828 Film... all for \$55.

## MORE CAMERAS FOR ADVANCED PHOTO FANS...

Your eye will linger on a Kodak Retina IIa Camera... be delighted by a Kodak Reflex II Camera... light up when you see a miniature Kodak Flash Bantam Camera.

The Retina IIa combines an ultra-fast Schneider-Xenon f/2 Lens with 9-speed Synchro-Compur Shutter. Has combined coupled range finder and view finder, rapid film wind, automatic film stop, double-exposure prevention.

\$168.50.



Kodak Reflex II with Kodak Ektalite Field Lens to make low-light-level focusing easy. Has 80mm. f/3.5 Kodak Anastar 4-element twin lenses... Flash Kodamatic Shutter... automatic film stop—gives big 2 1/4 x 2 1/4 pictures, monochrome or color. With brown cowhide field case, \$165. Adapter Kit for No. 828 film, \$5.35.



Kodak Flash Bantam is a jewel among low-priced miniature cameras. Its Kodak Anastar f/4.5 Lumenized Lens and 1/200 Shutter with built-in synchronization yield superb Kodachrome transparencies, and crisp, detailed negatives for black-and-white enlargements, Kodacolor prints and enlargements. \$57.50.



## WANT TO HEAR WHOOPS OF JOY FROM THE EXPERT

in your family? You can do no better than to give him the famous Kodak Medalist II Camera. Its versatility is amazing, its negative quality evokes admiring comment from any photographer. The Medalist II has the noted five-element Kodak Ektar 100mm. f/3.5 Lumenized Lens—completely color corrected—and the 9-speed, 1/400 Flash Supermatic Shutter. Twin eyepiece construction permits viewing full field image or magnified range finder image without shifting camera. Parallax correction is automatic. By removing the 2 1/4 x 3 1/4 roll-film back and adding the Accessory Back (see inset), you can use film packs, sheet films, and plates. The Medalist II also has automatic film stop, automatic shutter cocking as film is wound, and double-exposure prevention. With case, \$312.50.

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Built-in  
\$24.50.

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## STAY-AT-HOME OR VACATION-BOUND

Someone you know is hoping for a Kodak Tourist Camera. For an exacting photographer, the Kodak Tourist II with Kodak Synchro-Rapid 800 Shutter is your logical selection. From fastest action to critical portrait work—good pictures come easily with this ten-speed, 1/800-second, between-the-lens shutter, combined with the excellent four-element Lumenized Kodak Anastar f/4.5 Lens. Price, \$100.00.

There are three other models in the Tourist Camera line-up, offering a Kodak Anastar f/4.5 Lumenized Lens in Flash Kodamatic Shutter at \$74.50; Kodak Anastar f/6.3 Lens in Flash Diomatic Shutter at \$47.50; and the Kodet Lens in the Flash Kodon Shutter at \$27.

On all Tourists, shutter release is built into the edge of the camera bed, for utmost steadiness in releasing. The new Scopesight finder on the finer models offers special accuracy in framing and composing. A special clip on the f/4.5 models accepts the accessory Kodak Service Range Finder. Other features, such as the depth-of-field scale on the shutter and the sliding exposure computer on the camera back, add convenience to the top Tourists.

All Kodak Tourist Cameras make  $2\frac{1}{4} \times 3\frac{1}{4}$  negatives in black-and-white and Kodacolor. An Adapter Kit for the f/4.5 models at \$15.50 permits three other sizes, including No. 828 black-and-white, Kodachrome, and Kodacolor.



The  
**Kodak**  
BULLETIN



## FOR A CHIP OFF THE OLD BLOCK...

A man-to-man gift is the Kodak Duaflex Flash Outfit. It's an exciting introduction to photographic fun—includes the Kodak Duaflex II Camera, with Kodak f/8 Lens, plus the Kodak Duaflex Flashholder. Complete with two rolls of Kodak Verichrome Film, eight flash lamps, two batteries, a camera manual, and the helpful beginner's guide, "Photo Tips." The Duaflex II, with twin lens and big brilliant reflex finder, will make a hit with any youngster. All in a handsome gift box, \$29.25. Camera alone, \$22.95.



**FOR OTHER BEGINNERS** in photography—star reporters on the grammar-school paper and such—the Brownie Flash 620 Camera fills the bill. The accessory Flashholder attaches easily for night scenes and indoor party pictures. Lens has one setting for subjects five to ten feet away . . . another for over ten feet. Close-ups at  $2\frac{1}{2}$  to  $3\frac{1}{2}$  feet can be made by adding Kodak Close-Up Attachment No. 7A. Gives  $2\frac{1}{4} \times 3\frac{1}{4}$  negatives, which yield impressively good contact prints and enlargements. Camera, \$13.75. Accessory Flashholder, \$3.15.



## FOR BEGINNER AND EXPERT ALIKE...

The thrifty projector that's sure to evoke an appreciative "Ah-h-h-h!" from the audience as the color slides flash on the screen is the Kodaslide Merit Projector. Crisp, brilliant color on the screen . . . and back at the projection table, real ease in handling the slides. The handy top-slot feed automatically protects against jarring or accidental repeats. A fine Lumenized 5-inch f/3.5 Kodak Projection Ektanon Lens combines with a 150-watt lamp to provide superior projection quality for the average living room. Built-in elevating mechanism too . . . all at \$24.50. Case, \$9.50.



can give the 5-inch Kodak Ektar f/2.3 or Kodak Ektanon f/3.5 Lenses for home viewing; the 7 $\frac{1}{2}$ -inch Kodak Ektar f/2.3 or Kodak Ektanon f/4 for lecture rooms. Any one of these lenses . . . with the powerful 1000-watt lamp . . . gives huge, crystal-sharp screen images from edge to edge. Accepts 300- to 1000-watt lamps. \$169 to \$246, depending on lens. Carrying Case, \$50.



For the photographer who can barely keep up with requests to see his slides . . . the Kodaslide Table Viewer, 4X, is the answer. Combines projector and screen in one ready-to-use case. Shows brilliant

four-times-enlarged pictures, even in fully lighted rooms. No need to darken the room, or rearrange furniture. Has easy-to-use left- or right-hand feed, AC-DC, 100 to 125 volts. \$49.50. Carrying Case, \$15.50.

**EASTMAN KODAK COMPANY, ROCHESTER 4, N.Y.**

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**Kodak**



# Perfect Gifts To Give or Get

## WHAT AIDS DO YOU NEED RIGHT NOW?

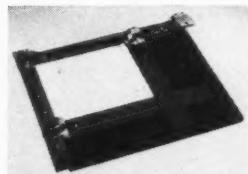
**For those seeking broader fields . . .** Bring a Kodak Flurolite Enlarger into your darkroom, and enjoy the greatest versatility in photographic work you've ever known. First of all, it's a great enlarger—but it goes far beyond enlarging. With accessories, it can be used for copying, close-ups, photomicrography, microfilming, cine-titling, slide making, and as a view camera—in addition to enlarging.

The Flurolite's "integrating sphere" lamphouse and ring-shaped fluorescent lamp give cool light, uniformly distributed—light with good image contrast for focusing as well as speed. A leakage reactance transformer (in the base of the stand) assures instant starting of the lamp. And, mechanically, the Flurolite has every feature that helps you to good prints. Two-hand control makes elevating and focusing a simultaneous, effortless operation. Coil spring counterbalance and micromatic adjustment wheel make precise height variations easy. The large base and rigid steel column keep vibration to a minimum. The bellows, of long-wearing neoprene, is strengthened with flare-reducing forms; for permanent alignment it is attached with rigid die castings. With the Flurolite, you're sure of a centered picture—right side up. The glassless negative carrier is of the rotary type . . . open frame, open hinge . . . ready to load quickly and easily. Carriers are obtainable in 8 sizes, for negatives 24 x 36mm. to 2 1/4 x 3 1/4

inches. Distortion control, at any angle, is provided by the tilting negative plane (with zero indicator). The filter holder, which accepts "B" glass or 2-inch square gelatin filters, can be moved very close to the lens to eliminate filter reflections and stray light in color work.

The substantial base has a lighttight, easily accessible storage cabinet for paper. All these features make the Flurolite a wonderful present for an advanced worker. With one negative carrier, without lens, \$112.50.

Speaking of gifts, consider the Kodak Masking Easel, 11 x 14, which fits most vertical enlargers. Its spring-action arms make margin control easy, assure square corners. \$11.25.



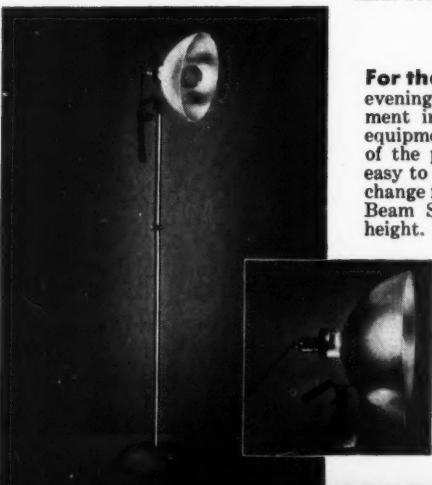
**For a new hand at enlarging . . .** The Kodak Hobbyist Enlarger is a thrifty, soundly designed basic enlarger. Although it does not have the advanced features of the Flurolite, the Hobbyist does have all necessary features for good enlargements. The cool fluorescent lamp and the "integrating sphere" head give excellent printing speed, contrast, and even light distribution. Height permits 1.4 to 7 times enlargement on the baseboard. Adjustments are smooth, with locks for both elevation and focus. One rotary negative carrier included; choice of 8 sizes from 24 x 36mm. to 2 1/4 x 3 1/4". The Kodak Ektanon Lens, f/6.3, 89mm., has click stops for easy adjustment in the dark. Price, complete, \$49.50.



**To help anyone get finer pictures . . .** The Kodak Pola-Screen is useful for controlling sky brightness—in color or black-and-white shots—without altering other tonal values. It's also especially useful in emphasizing clouds with color films. Priced from \$6.50.

Kodak Portra Lenses 1+, 2+, and 3+ allow close-ups of small subjects . . . without change of exposure. From \$2.50. Kodak Wratten Filters allow you to change tonal values in black-and-white shots and solve special problems in color shots. Wide variety of types, for many purposes. From \$4.45.

A handsome gift for any photographer . . . a Kodak Combination Filter Case, filled with individually selected lens attachments.



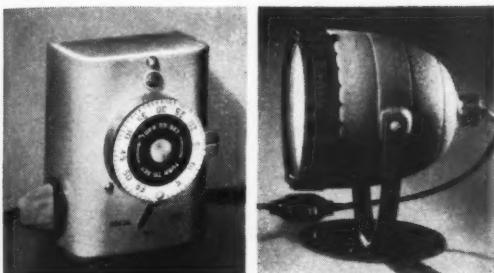
**For the indoor photographer . . .** Winter evenings offer opportunity for unhurried enjoyment in indoor picture taking. And lighting equipment helps determine the quality and scope of the pictures. Kodak Vari-Beam Lights are easy to use. With  $V_{2/3}$  Beam units you dial the change from spot to flood. The \$16 Kodak Vari-Beam Standlight telescopes 3 to 5 1/2 feet in height. The \$10.50 Kodak Vari-Beam Clamp-light has the same reflector, and a padded clamp which attaches easily to almost any square or tubular object. Both have efficient 12-inch aluminized reflectors.



**For flash-shutter cameras,** there's the Kodak Flashholder, Model B, with Flashguard; it uses two "C" batteries or Kodak B-C Flashpack and "midget" lamps such as SM and No. 5. Pressing a button ejects used lamps. Detailed exposure guide on reflector back. Complete with Kodak 2-Way Flashguard, \$12.35 (without batteries). B-C Flashpack, \$2.95 (without battery).

## FOR DARKROOM ENTHUSIASTS...

Thoughtful Santas know how welcome darkroom items are. For example, Kodak Packaged Chemicals. You merely add water in the right amount . . . and you're set to operate. They tend to keep the darkroom neater, too. Every darkroom worker has his favorites—and there are dozens of Kodak Chemical Preparations to select from.



Kodak enlarging aids make wonderful gifts. Maybe Christmas is the time for a new Kodak Electric Time Control . . . to make print timing really precise. It will save plenty of paper, and it's only \$13.50.

Many a darkroom could use a new Safelight . . . maybe one like the Kodak Adjustable Safelight Lamp which can be attached to wall, shelf, or bench. Can be adjusted to any angle. Price with one Safelight Filter, \$8.25.

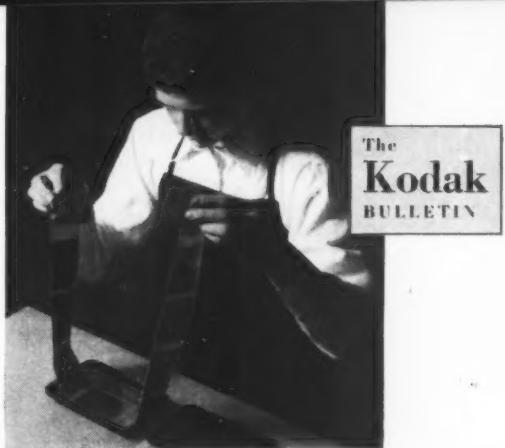


For the youngster beginning to show real interest in photography, here's a mighty thoughtful gift . . . the Kodacraft Advanced Photo-Lab Outfit. For only \$13.95, it includes a Kodacraft Printer, the Kodacraft Roll-Film Tank, and all materials needed for developing and printing.

The lower-priced (\$8.50) Kodacraft Photo-Lab Outfit contains similar developing materials, but provides a Kodacraft Printing Frame, with masks.

The Kodacraft Printing Kit has everything for making prints. \$4.85.

**AND FOR ANYONE**, especially you . . . a supply of Kodak Films and Papers. This is a time for some of the best shots of the year . . . and dependable Kodak products will help make the most of every one. For anyone who likes photography, from beginner to expert, it's hard to think of a more welcome, more useful gift. Your Kodak dealer can really help with your Christmas shopping.



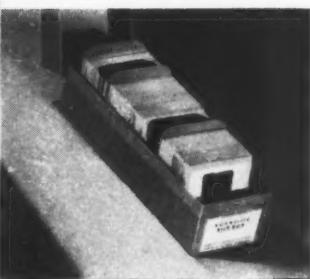
If you've examined one, you know the usefulness of the Kodak Reference Handbook, with all its seven basic Kodak Data Books. In rugged multi-ring binder, it's \$3.50. Another book to have is "The Complete Book of Lighting" by Don Nibbelink. For \$2.95, it gives you a 256-page briefing on every phase of lighting.



A necessity for any beginner is this new edition of the most famous of all books of its kind, "How to Make Good Pictures." Twenty-one chapters . . . 224 pages . . . hundreds of pictures—32 pages in full color . . . sturdy board binding. Look for it in its handsome new red and black jacket. Price, \$1.



The Kodaslide Compartment File not only protects your slides but, for easy use, group-files them in 12 swing-out compartments. There's an index inside the cover, too. Takes 240 cardboard or 96 glass slides, \$3.75. The Kodaslide File Box, all metal, takes 140 cardboard or 55 glass slides. Complete with separators, \$1.50.



**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

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**Kodak**  
TRADE-MARK

# All through the year... capture happiness with Revere!



(A) "B-61" 8MM  
**MAGAZINE CAMERA**  
Fast, simple magazine  
loading. With F2.5  
coated lens, incl. tax.  
\$112.50  
"B-61" with plastic  
"Swing-Away" case.  
\$116.50

(C) "RANGER"  
**8MM CAMERA**  
Easy threading, five  
speeds, built-in view-  
finder. With F2.5 coated  
lens, incl. tax. \$74.50

(D) **DELUXE LONG-PLAY TAPE RECORDER**  
Incomparable fidelity and tone. Ultra-lightweight;  
extra-economical—records two full hours on a 5-  
inch reel—using half ordinary amount of tape.  
T-500, Deluxe, 2-hour play  
\$179.50  
TR-600, Deluxe, with built-in radio  
\$219.50  
T-100, Standard, one-hour play  
\$169.50  
TR-200, Standard, with built-in radio  
\$209.50

(B) **DELUXE "85"**  
**8MM PROJECTOR**  
New beauty, conven-  
ience, economy! With  
carrying case, 500-watt  
lamp, 300-ft. reel, 1-inch  
F1.6 coated lens.  
\$114.50

(E) "26" 16MM MAGA-  
**ZINE TURRETCAMERA**  
Last word in 16mm  
movie-making! Rotating  
3-lens turret versatility.  
With F2.7 coated lens,  
incl. tax. \$187.50

The Revere you give for Christmas promises  
happiness for years to come!

Glorious natural color movies bring pleasure with each  
showing and become more precious with time.

Exciting Revere tape recordings open a new world of  
entertainment and education for the whole family.

Revere equipment is so easy to use and so economical.  
There's no better value to be found anywhere.  
Visit your Revere dealer today.

REVERE CAMERA COMPANY, CHICAGO 16

# Revere

CINÉ & RECORDING EQUIPMENT

*In pursuit of happiness Revere adds to your pleasure*



# Dr. Cinema Says...

## **TV stations may buy amateur news movies**

The movie free lance is coming into his own. In the still-picture field we've all heard of cases where some youngster with a box camera got the only picture of a catastrophe and sold the negative to the wire services. There have been a few notable instances in which an amateur movie maker happened to stumble across a similar scoop and peddled some footage to the newsreels. One such case was the dramatic incident in which a big bridge came to pieces during a high wind on the West Coast a few years ago. An amateur caught that one on 8mm and the newsreels took it. But such movie scoops have been almost nonexistent.

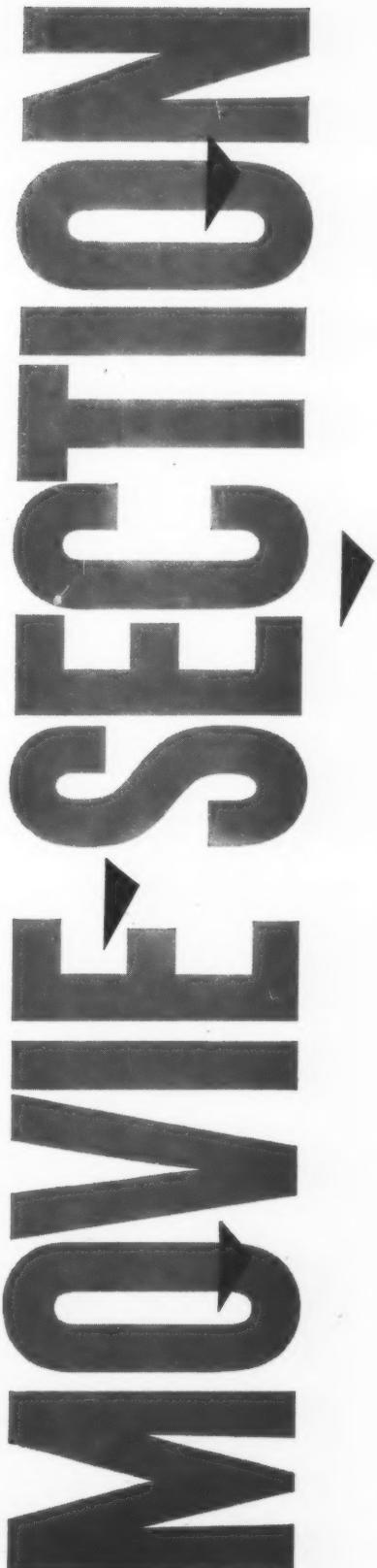
Now, however, the growth of television has increased the possibilities greatly. I'm thinking particularly of local coverage. Many TV stations put on local news roundups, employing films which have been shot during the week, showing people and events in the vicinity. I'll grant you that such footage customarily is shot by TV news cameramen who for the most part are competent professionals. They know how to cover the events they're sent to film. But there's always the chance that a newsworthy incident will occur suddenly right where you happen to be, and will be over and done with by the time the professional cameraman can get there. For example, if a fire breaks out in the dynamite works across the street from you, get movies of it quickly, because by the time the TV crew arrives there probably won't be much for them to shoot except a hole in the ground. Exaggerated, possibly, but it gives you the idea.

### **Better stick to 16mm if you want to sell**

You probably realize that such scoop coverage for the local TV station is for 16mm users only. (The 8mm job referred to earlier was one in a million—a newsworthy event of national importance, which warranted printing from the 8mm version at almost any cost.) And some of the more advanced members of the class undoubtedly will come up with the idea that only single-perforated 16mm should be used. It's true that many studios prefer single-perforated stock for televising. This in turn requires a camera with only one row of sprockets—and not many of you 16mm filmmakers own such equipment. The factory can do a good job of removing one set of sprockets for you, if you wish, and it shouldn't cost too much, either.

But the TV stations can—and some do—televise regular double-perforated 16mm film for local news coverage, with the commentator giving a running account before a mike. So don't be too worried about that particular phase of the matter. In fact, don't pass up the idea entirely if you happen to be an 8mm user, either. You might get a super-duper opportunity some time, and your 8mm version will be welcomed. Remember the bridge.

The 16mm filer who goes for coverage of people and events and who has a little spare time might even explore the possibilities of doing part time work for his local TV station. It could be fun and it could be lucrative. If you could make any sort of tie-up at all, it would be worth your while to have your camera altered for single-perforation stock. Only other expense would be a Powelite or a similar portable lighting arrangement for mounting from two to four floodlights (*Continued on page 134*)



MOVIE OF THE MONTH:

# "THE RIVER"

by ARCHER WINSTEN

**BEFORE THE CAMERA CLICKS**, the eye of the photographer must see. Before that, the mind of the photographer must consider what he wants to see. First of all, his imagination must have been stirred.

For a simple, factual photograph, the journey backward to its source may be short and straight. The album's record of relative or friend is ample explanation. For a work of art the journey may lead backward through long corridors of half-forgotten memory, through theory and dreams, experiment, creative effort and hard-won knowledge.

For a work of cinematic art the journey backward is fantastically complex, for it is always in greater or lesser degree the sum of a community effort. The trail divides and subdivides, like the root system of a mighty tree. Here one comes upon a commonplace conversation, there a forgotten magazine article, and in the farthest distance a long-cherished romantic dream. Thus, the source of a great motion picture, now to be cited as **MODERN PHOTOGRAPHY**'s second **MOVIE OF THE MONTH**. It is Kenneth McEldowney's production of Rumer Godden's novel about India, *The River*, directed by Jean Renoir.

Once upon a time an uncommonly successful Los Angeles florist met and married the publicist for an airline shipping his flowers packed in dry ice. Later she

PHOTOGRAPHS FROM UNITED ARTISTS CORP. AND BY DAVID PESKIN



became a movie publicist, and so it was natural for her to know the English movie star, Deborah Kerr, and her ex-RAF husband from India, Tony Bartley. The two couples would frequently post-mortem movies they had seen, even as you and I, and one of their most frequent remarks was, "If I couldn't do better than that, I wouldn't try."

During the war the Navy had broadened the florist's horizons, as advertised. Sometime after the war he had read a *Reader's Digest* article on India and it had excited him. So when two fliers, friends of Tony Bartley's, came to Los Angeles to pick up a second-hand DC-3 airliner for delivery to a Maharajah, what was more humanly natural than for the florist to chuck his business and ride free with them to India to produce a movie about that wonderful place he had never seen? He had little money, no experience, not the slightest idea of a story, nothing but the conviction that he would make a better movie than some he had seen. Roughly, the chances must have been a million to one against him.

In India a Maharajah became interested in backing the movie because it promised a means of turning rupees into American dollars.

#### **First requirement: find a story**

A book was found that might serve for a picture. It was *Home to India*, written by Santha Rama Rau, daughter of Sir Benegal Rama Rau. But when she was approached, she recommended instead a book by Rumer Godden, the English author of *The River*. It was the story of Godden's own life as a young girl, living in a town on the bank of the Ganges with her English family and absorbing the rich, flowing life of India about her. The arrangements were promptly made, if any transaction between the haggling agents of delighted principals can be called prompt. Ex-florist Kenneth McEldowney announced in the press that he was about to make *The River* in India in Technicolor.

No sooner announced than a stranger telephoned to tell McEldowney the director of the picture should be Jean Renoir, for Renoir had taken an option on this same book in 1946 and had allowed it to lapse only when he learned no company or individual would back him in the production. McEldowney, plunging with a courage untainted by any producing experience, hired Renoir without hesitating over his four American pictures, *The Southerner*, *This Land Is Mine*, *Diary of a Chambermaid* and *Woman on the Beach*, no one of which had reached the hem of his earlier great French pictures, *La Grande Illusion* and *La Bête Humaine*.

But Renoir, son of Auguste, the French impressionist painter, knew what he wanted. He had been unhappy in the vise of American production methods. He wanted freedom from money control, which McEldowney naïvely offered, freedom from the star system, freedom from the credit system. He needed artistic freedom.

That was enough, but when Renoir got to India he realized there was more to it. He wrote, "What I dis-

△ *The River* opens with a typical Renoir scene, a riverman in his boat. The picture impresses the viewer as actionless. Suddenly, the man moves and the entire scene takes life.



Rather than being discouraged by the lack of light, Renoir often capitalized on it. In this Ganges river bank night scene, all but the action fades into shadow.



The game of "follow the leader" is native to all countries. The Indian boy aping antics of the young English child ties actors to the real Indian background.



Participation of actors in such events as the Festival of Lights above, and a snake charming audience below allows the real principal actor to appear—India.





Throughout the movie, the camera always returns to the life along the river—slow, steady, loaded with the ever-moving burden of the people who live about it.



Renoir makes the most from simple camera angles, here employing depth to contrast the brooding adolescent in her hideaway with her knowing mother in background.

covered now is the beauty and the quality of the ancient world. I had always imagined that the contemporaries of Rameses II or Socrates were walking, sitting down, eating and making love with a great nobility of attitudes, but that was only a supposition. In India I saw them, because, practically speaking, India didn't change in four thousand years, and is still living with an aristocratic style which has about completely disappeared in our mechanized civilization. To be confronted every day with boatmen working their oars in the Ganges River who are directly stepping out of an Egyptian bas-relief, or with a girl dressed in a sari just buying in a market looking like an animated Tanagra statue, believe me, that's exactly the shock I was needing after eight years in Hollywood."

The son of the famous painter took fire from the color of India. His photographer was his nephew, Claude Renoir. They saw the festivals and dances of India not as mere colorful background but as things in themselves. They celebrated Diwali, the Hindu autumn festival of lights, when little oil lamps appear everywhere to commemorate lives lost in the eternal struggle between Good and Evil. They celebrated Holi Day, the Spring festival when everyone throws colored dust on any passer-by. They loved the brightly colored kites dancing in the sky, and they trained their cameras on the stone steps, ancient and new, poor and rich, leading down to the river.

#### **Strangulation by red tape**

Meanwhile McEldowney had been struggling through intertwined mats of official red-tape as thick as any Indian jungle. You couldn't travel in India without a permit, and when you wanted to go back where you had come from, you needed another permit. In the midst of the preliminary uproar the rich Maharajah withdrew his support. Another Maharajah, rich of course, was found. Worst of all, after having won the Technicolor commitment and having bought the cameras, it was learned there was a law against importing them into India.



In a rather relaxed attitude, director Renoir discusses a point or two with the principal actress of *The River*, 13-year-old Patricia Walters, who had never acted before.

Time, more time, and Herculean effort fixed everything. But there were always more obstacles rising up in the immediate foreground. For outdoor shooting, which they did on the Hooghly River, one of the mouths of the Ganges, there were hazards of noisy birds, noisy monkeys, and noisy airplanes. Bird and monkey chasers had to be kept on duty. The airplane owners were persuaded to cooperate by offering the local club a sizable prize which would be lessened by a stipulated amount every time an airplane buzzed in the vicinity.

Purely technical cinematographic problems were met and solved in ways worthy of notation. Renoir is not a devotee of the swooping, spectacularly boom-slung camera. He prefers the naturalism of the eye level shot with its attendant sense of participation on the part of the audience. For example, a scene along the river which shows men praying, bathing, sitting on the banks is photographed from a boat—from the point of view of someone sitting in it.

He has a special fondness for the hidden camera and

what it can record among non-professional actors unaffected by self or camera consciousness. This, incidentally, is a method wholly available to the amateur filmmaker.

Another characteristic of Renoir, not unexpected in the son of the artist, is his lingering appreciation of his many scenes of pictorial beauty. He holds them for your inspection as if each were a classically composed photograph, and indeed they are. Only when the full effect has been registered does he permit the cut and resumption of internal film movement. As a matter of fact, *The River* begins with just such a shot: a riverman in his small boat is seen diagonally across the screen. (See illustration, page 102.) He lifts his head and a plaintive song begins, the boat moves and the movie begins. Renoir's camera itself scarcely moves. It stands and watches the scene take place. It is very static, but this is not at all unpleasing.

The hazards and unique problems of Technicolor were a story in themselves. Renoir (*Continued on page 136*)



Sound track was a problem. A native orchestra and other Indian inhabitants (such as the four-legged one above) performed. Stravinsky thought the music too good to rewrite.



Renoir with an umbrella and the horn from an old phonograph was a far cry from the slick Hollywood studio with numerous directors' folding chairs and small megaphones.

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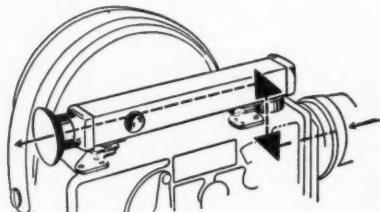
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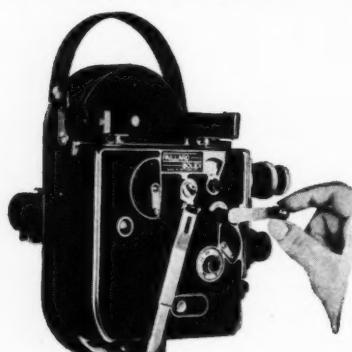
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# Christmas Day . . .

*Christmas time finds the family exchanging gifts, greetings, and good cheer.*

*Miriam Raeburn's script makes the Christmas spirit last throughout the year.*

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: The day before Xmas, and Junior's secret longing.	Junior, walking down the street, sees signs of Xmas all around, and the gift he hopes for in a store window.	MCU: Junior walking in street, then Pan with him to ** MS: Busy street corner on which are Santa Claus and his red kettle; MS: (as seen from Jr.'s view) Salvation Army women and band. MCU: (front view of) Junior's face pressed against store window. CU: Bicycle (or any desired gift) in window.	Daylight
2: The same afternoon; the family at home getting ready for Xmas.	Mother and Dad are decorating the tree. Junior and Sister hide away in nooks so they can secretly wrap gifts. This gives Dad and Mother the chance to slip out unnoticed so they can buy the remainder of theirs.	MS: Dad is standing on a ladder near the tree. As he leans over to take the wreath Mother hands him, he notices. . . . MCU: Junior sitting on floor in corner of the room, wrapping his gifts. MS: Dad looks around (for Sister), gets down off ladder, nudges Mother and points toward. . . . MCU: Another secluded corner. Sister wrapping her gifts. MS: Mother and Dad (coats on) slipping out of house.	Keylight: RFL-2, 45° from camera, 4' from subject. Fill: RFL-2, 45°-90° from camera, 6'-8' from subject on side opposite key-light. Backlights: RSP-2, above and behind subject.
3: The night before Xmas; hanging the stockings.	Junior and Sister are busily engaged hanging their stockings. Sister is dissatisfied with her little one. While the search is on for a bigger one, Mother and Dad come in unobserved.	MS: Junior and Sister hanging up their stockings. MCU: Sister holds out her small sock, looks at it with displeasure, and removes it. MS: Mother and Dad tiptoe in from outside, concealing packages behind them. MS: Sister brings a big, borrowed stocking and hangs it next to Junior's. MCU: Mother (now in houseclothes) beckons them to bed.	Same
4: Xmas, at home, early in the morning. GIFTS!	Junior and Sister can't wait to get their gifts. And Junior is a very disappointed man until . . . yes, there it is.	CU: Sister's hand reaching for bulging stocking. MS: Excitedly, Junior walks around the tree looking for. . . . MLS: Mother puts down present she is looking at and, with hidden merriment, brings Junior his neglected stocking. CU: Junior masking his disappointment. MS: Dad and Sister wheel bicycle from behind Mother into full view. CU: Junior's happy face.	Same

#### HINTS & SUGGESTIONS

\*\*So that your PAN shot will not be too long to sustain the observer's interest, and also will not use up undue footage, select the corner on which Santa Claus is standing first and then have Junior walking fairly close by before you start the camera rolling. The MCU of Junior's face pressed against the store window can be staged with any glass window, as can be the CU of the bicycle or any desired gift.

Color shooters should be sure to use bright ribbons and paper for the gift wrapping and tree decorating scenes. And remember, no daylight must enter the room while you're shooting indoors! Sequences Nos. 1, 2 and 4 should be filmed with an eye for an atmosphere of gaiety which will be heightened by brilliant and fairly even lighting. Sequence No. 3 should have the more dramatic lighting which the careful use of shadows will help create.

Take as many CU shots as possible when the family see their gifts. And the stocking Sister hangs should be real huge for laughs.

#### EQUIPMENT NEEDED:

At least 100' of 16mm, or 25' of double 8mm film—indoor color or black and white.  
Two RFL-2 floods, one RSP-2 spot.  
Tripod with pan and tilt head.  
Exposure Meter.  
Corrective filter for shooting color outdoors.

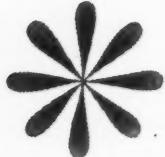
#### ABBREVIATION KEY:

MLS—Medium Long Shot    MS—Medium Shot    CU—Close-up    MCU—Medium Close-up

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## New photo books

**A HALF CENTURY OF COLOR,** By Dr. Louis Walton Sibley, 216 pages, 7 1/4 x 10 1/4, over 200 illustrations. The Macmillan Co. Price \$8.00.

There have been many books written on the history of color photography, but this important volume by the director of the American Museum of Photography in Philadelphia is perhaps unique. For Dr. Sibley has written of the technical and reproductive end of color photography rather than tracing the history through the eyes of the photographer.

I don't mean to thus label this book as a technical effort only readable by the technically minded. It is far from that. The author traces the various color processes right down to the present day with illustrations of the equipment used and examples, *many in full color*, of the pictures produced by the ancestors of Ektachrome, Kodachrome, Ansco Color, the one-shot cameras and the like. Each process is explained in language familiar to the average amateur photographer.

The illustrations are quite good, few ever having appeared in book form before. Many have been pulled from the resources of Dr. Sibley's museum.

For those who have wondered just what the Autochrome process was, what made Dufaycolor tick, how early color photographers worked and what they produced, and how all this was and is finally produced on paper for publication, this book is a must.—H. K.

**HORSES,** edited by Bryan Holme. Photographs by Ansel Adams, Martin Munkaci, John Rawlings, Horst, Toni Frissell, Fritz Henle, Ted Borsig, Ivan Dmitri, W. Schusitzky, others, 98 pages, Studio-Crowell. Price \$3.50.

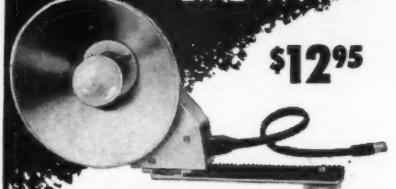
If you like horses, you'll want this book. Over 130 gravure illustrations show all types of horses throughout the centuries as artists in many mediums have seen them. Mr. Holme has chosen photographs, drawings, paintings, sculpture and prints with exquisite taste. An introduction by Alleine Dodge describes briefly the history of the horse and its place in art. The photographs are quite beautiful and the reproductions excellent.—J. J.

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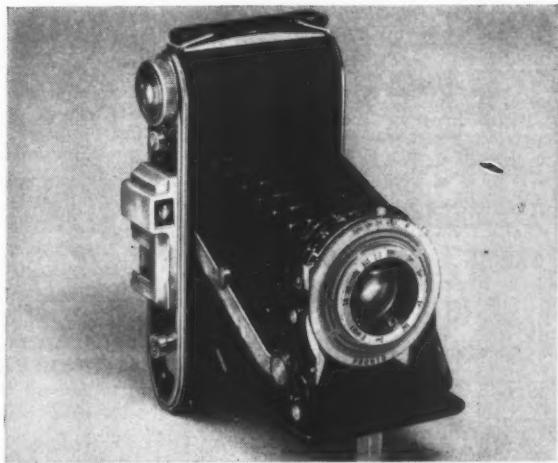
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## COLOR PHOTOGRAPHY

(Continued from page 71)

the lengths to which the world of fashion goes to titillate its viewer's fancies!

Parkinson's work, by the way, is mostly done with equipment available to many amateurs. For 13 of his 15 photographs, he used a Rolleiflex. This, by the way, is the smallest camera used by the Condé Nast photographers. The largest was an 8x10 view.

There are no examples of 35mm work in the book, though many of the photographs could have been taken with just such a camera. The reason for this lack of the amateur's favorite color size is probably the commercial requirements of a larger size negative. Very few magazines (MODERN, incidentally, is one of them) will bother to use reproductions from the smaller film.

Subject matter in the book covers a wide range: Zulu huts, Park Avenue, mother and child. Princess Elizabeth, hands arranging flowers, head with a shoe—this is just a small selection. A large and fascinating section is given over to experimental work, with Blumenfeld leading the group in numbers of photographs. There are solarizations, diffusions, montages, double exposures, gelatin filters—and all the other rings of the color experimentalist's circus.

Interestingly enough, though the photographers are all excellent at their jobs, they cannot seem to come to an agreement on the status of color photography. Joffé says that color "permits me to capture reality." Kertész says that: "A color picture is pleasant to look at, but not realistic," and Rawlings poses this question to present a third point of view: "Could color add any greater measure of realism to a magnificent action photograph from Korea? The real advantage of color, it seems to me, is that it adds new eloquence to a picture, a way of getting at emotions of people more effectively than black and white can ever do."

### What the book can teach you

But what the amateur can learn from this book is control over his color. For most of these successful photographers believe that the fewer the colors the better. Coffin seems to sum it up best: "Personally, I prefer color used as an accent. I love monotones, the dirty tertiary colors—grays, beiges, off-shades of white—and I like to punctuate them with a single splash, a sharp stab of brilliance. In fact, if I were to name the most interesting assignment I could imagine, I would ask to be given the job of photographing an ash blonde in a white dress in an empty white room."

And page after page in this book is filled with just such photographs. The simple background, the use of a single bright color. One of the most interesting of these pages is reproduced on page 68.

It is a photograph by Frances McLaughlin—a fashion picture of a red scarf, its delicate tones of subdued gold and brown adding warmth and richness, enhancing the bright splash of color in the scarf.

Aline B. Loucheim, art critic of the *New York Times*, says:

"Although it makes the most startling effect, color is but one stone in the mosaic. Each of the disciplines of black-and-white photography apply to the color picture: composition or design; the unity of one compelling idea or mood; the realization of form (for the photographer, like the sculptor, is working with three-dimensional objects); the effect of lighting. In every outstanding photograph in this volume each of these factors has been considered. They have been realized, each in terms of the other and all in terms of color itself."

There is so much to this book that it is best described in terms of its own subject—it is a treasury of color photographs and, considering the quality of the reproductions and the information contained in the book, very inexpensive.

It is also proof positive that color has come of age. In looking at these photographs, it is impossible to feel ever that you are looking at a good black and white photograph which has been tinted. These color photographs stand on their own as creative works. And though they were designed originally to tempt the lady of the house into buying more baubles, many are fine examples of the aesthetics of color. The creative spirit is going strong in the field of color. And, despite its youth, the baby of photography—color—is quite mature.

—THE END

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(Signature of business manager.)  
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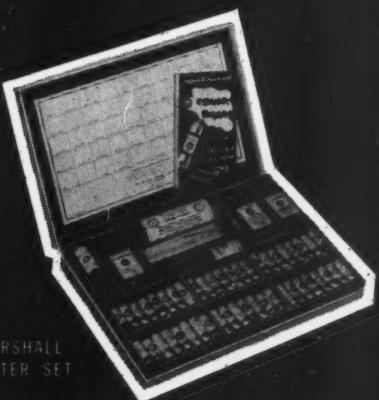
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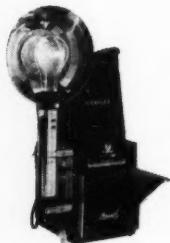
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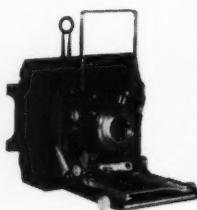
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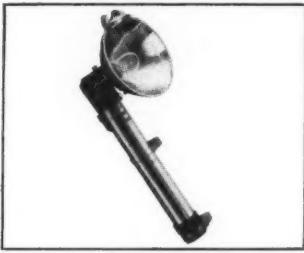
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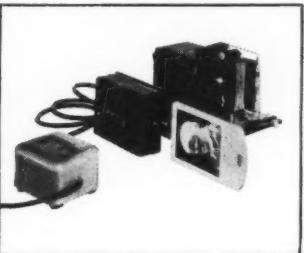
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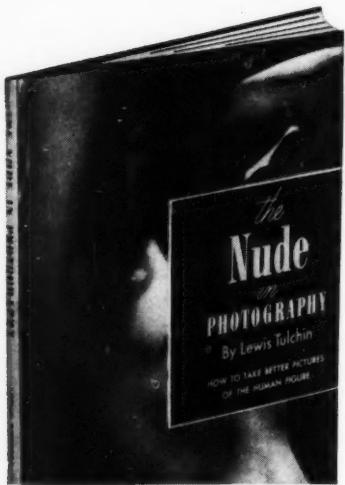
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## ESTHER BUBLEY

(Continued from page 52)

for Anton Bruehl, and one for Victor Keppeler. But she remembers several more who were rude.

At last, with a breathless happiness that was to last a whole week, Esther found herself hired by the near-pinnacle of photography, Vogue Studios. She took pictures for *Vogue's* Shop Hound department, of knick-knacks and gadgets, using her studio lighting training.

The job was for a pre-Christmas month, with an "if" at the end. Instead, there was just the end. She was right back where her teachers had said she would be, facing the cold world alone.

She answered an ad in the paper, and became a night club photographer—roaming around a Brooklyn night spot, snapping portly customers. It was wartime, and she felt useless, and sometimes wondered where the priority flashbulbs came from. After a few unpleasant brushes with over-friendly males, she quit the night club branch of photography.

At this low ebb, while living rent-free with a girl from *Vogue* who had a big apartment, Esther Bubley's life was changed, movie-fashion, by a telegram. It read: "CAN OFFER YOU PHOTOGRAPHIC POSITION AT \$1260 A YEAR WIRE IF YOU CAN ACCEPT. (signed) NATIONAL ARCHIVES, WASHINGTON, D. C."

She wired "COMING" and entered the career of microfilming. She was so good at copying rare books marked for preservation at the behest of President Roosevelt, that the National Archives people wouldn't promote her away from the copy camera, or even give her time to read the rare books. Although the salary was better than when at Mando's doing the photofinishing, she was back to 22,000 pictures a week. One day Vernon Tate, the famous photographic director of the Archives, called her into his office. He said, "You're not happy. Have you ever heard of Roy Stryker? Yes, I remember, you were trying to get to meet him... well, I'm trying to get you transferred to the photographic part of the Office of War Information—Roy Stryker is now in charge of it."



A pre-professional Bubley photograph made with her 35mm Perfex camera.

A few days later, Esther was in the same famous office (formerly Farm Security Administration) which had produced Russell Lee, Arthur Rothstein, Dorothea Lange, Edwin Rosskam, Walker Evans, Carl Mydans. The only hitch was that Esther was in the darkroom, not out taking pictures.

But on Sundays she was out taking pictures, and she kept showing them to Stryker. Finally he began to make suggestions and give her assignments. At last she became a photographer, shooting bus trips of wartime American workers, American Legion parades, and other unadorned subjects suitable for the everyday approach of the documentary camera. Still, when she added it up, she had done two years of darkroom work at OWI to get two months of working with an Ikoflex III. (She borrowed the Ikoflex purchase money, paid it back in dribs and drabs.)

### Working for Standard Oil

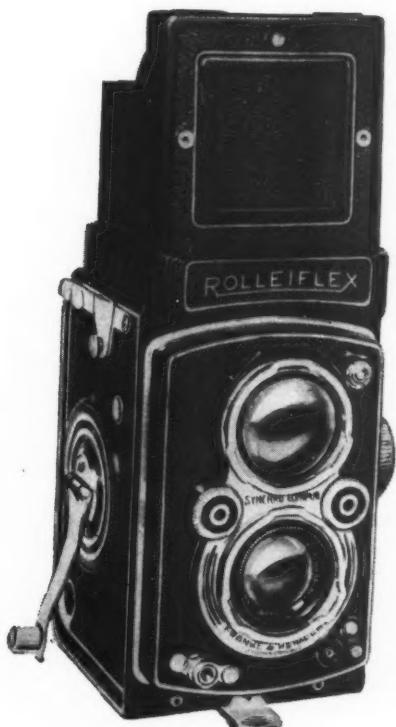
Shortly, Stryker, whom someone has called the dean of documentary picture file builders, moved to Standard Oil (N. J.). In the early summer of 1944 Esther Bubley followed him there as a freelance, joining the team of photographers who included John Vachon, Harold Corsini, Arnold Eagle, Todd Webb, Gordon Parks, and Sol Libsohn. She photographed oil in the laboratory, oil in filling stations, oil in tankers—and also people, in every kind of clothing and in every part of the United States. Once again she did a bus trip; again she did small-town parades, bingo games, and still more people.

She had finally paid back the loan which enabled her to buy the Ikoflex, and gradually she bought more camera equipment: a Rolleiflex, a Linhof, a Contax. (Esther Bubley's present camera equipment also includes a second Contax body; a 50mm, f/2 Sonnar lens, 35mm, f/2.8 Biogon lens, and 85mm, f/2 Sonnar lens for the Contaxes; a 3 1/4 x 4 1/4 Grafleflex; 3 1/2, 6 1/2 and 8 inch lenses for the Linhof. She has both strobe and flash equipment, prefers to use neither.)

Roy Stryker, who could make technical mistakes, was opposed to 35mm cameras. Esther did such good work with hers that the ban was removed. She also just kept right on doing every kind of everyday shooting, traveling. All of this is a fine way to learn to be a photographer, and it is also an interesting way to build a large file of pictures. There are those who claim that neither of these end results is one quarter as important as just plain taking pictures that are seen and used. Perhaps the same sort of feelings which had once made her cross artistic lances with her teachers now made her become critical of herself.

(Continued on page 120)

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### ESTHER BUBLEY

(Continued from page 118)

The Standard Oil project was a great project, and under Roy Stryker's direction, Miss Bubley, like many another, learned even more than she would realize for a long time. But eventually the Esso photographers were disbanded. Esther began to look for magazine work.

### Next, the Ladies' Home Journal

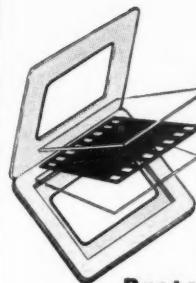
John Morris, picture editor of the *Ladies' Home Journal*, was looking for a photographer without dramatic frills to do one of the famous "How America Lives" picture stories. They met, she did it, and did it well. In the past two years she has done many assignments for the *Journal*, had a *Life* cover and inside story, and appeared in the usual innumerable other magazines.

She has also had various things said about her plain, straight, natural pictures. Edward Steichen, taking a second look at pictures by the girl he had encouraged nine years earlier, said: "In this picture you can really see love." (It was a family picture for the *Ladies' Home Journal*.) The News Picture Contest sponsored by the *Encyclopedia Britannica* and the School of Journalism of the University of Missouri not only gave Miss Bubley a set of the *Britannica* for the first prize in picture stories, but followed it up with two more sets of the same work. (Her winning subject was one of her Standard Oil bus stories.)

Others have noted that her pictures are natural, observant, and have a feeling for the subject. She sees the dull, the kindly, the sometimes bitter faces of people who are called "ordinary," but she does not underline the dullness or the bitterness. However, if a face of a discontented, yearning teen-ager comes before her camera, her pictures will reflect those feelings—discontent and yearning—more than any of her own. She understands, and her pictures understand.

They are, particularly, understandable to the very kinds of people she photographs best. She is not reporting how the lower-middle-brows live for the eyes of Greenwich Village or Radio City. She is reporting a much larger picture of American life—for a much larger audience.

(Continued on page 122)



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**ESTHER BUBLEY**

(Continued from page 120)

In doing this, she is still in the process of learning. One weekend in early fall, she went out to visit a friend of hers, Behri Pratt, who shares many of the same kinds of ideas. The place was Montauk Point. An equinoxial storm blew up and a fishing boat, the Pelican, capsized, with a loss of nearly fifty lives. Miss Buble, camera in hand, was down at the waterfront with the news photographers as the Coast Guard and other boats came in from their rescue work. She had no assignment and small chance of finding anyone to use her pictures . . . but she took them, and learned for the first time how handicapped a magazine or documentary photographer without flash equipment can be, compared to a news cameraman with flash.

**How she develops, prints**

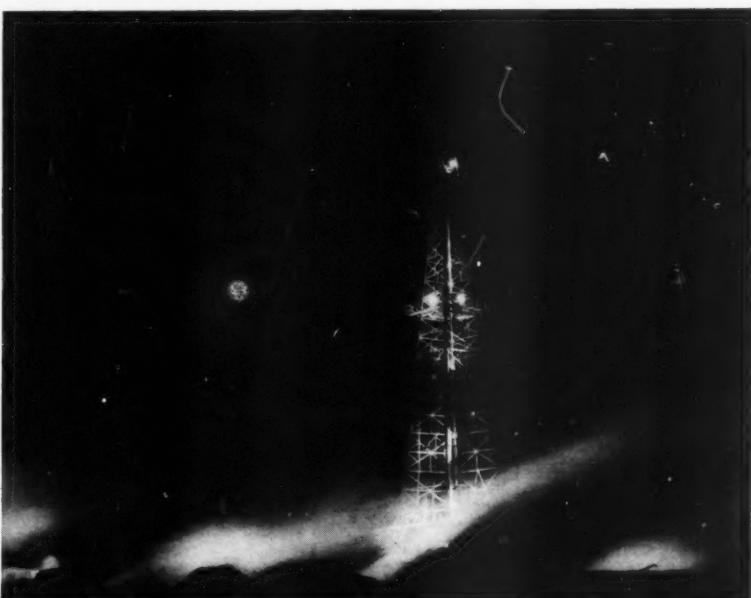
Darkrooms hold no terror for a photographer who once turned out 22,000 prints a week for \$10. Miss Bubley does the processing of about half her camera output and sends the rest out. She loads her favorite film, Super-XX, into Nikor tanks and follows the methods used by Scope Associates in both developing negatives and enlarging on Varigam paper. (See March 1951 MODERN.) She does not process her own cut film.

Esther Bubley is not the kind of famous dashing aggressive lady photographer that pleases many picture editors. Her emphasis is on other kinds of qualities. She learned about lights and lighting so she could forget them and concentrate on pictures. She learned how to make her way in the world of photog-

raphy despite some of the prophets, but instead of becoming more aggressive, she turned her quiet competence into one of her chief stocks in trade. For example, when she is working on a story involving public officials, she looks so quiet that they never think to object to her picture-taking. A brassy, pushing news photographer would have to steal one picture and then beat it, or bluff it out with a no longer relaxed subject. Esther just quietly takes natural looking pictures.

The kind of pictures she likes to take—of children, happy, in trouble, or sometimes even sick, of farmers, waitresses, mechanics, bus drivers, teachers, housewives—happen to be eminently suited to her way of working and her style of natural, unaffected and yet forceful photography. A wise editor, talking about Esther Bubley one day, said: "You know, she worked very hard to be able to live near the Museum of Modern Art—but her pictures don't look like you'd think from that statement. She spent a lot of time getting to New York so she could be near Third Avenue, because she likes places like that—but she's the right photographer to send to a small town in Maine to do a difficult story on a teenage boy. She lives in an air-conditioned apartment with a coffee table as pictures as something in a high fashion magazine—but she's right at home living for weeks with a farm family in Iowa.

"And she tried so hard to get away from Superior, Wisconsin, and its taste in art . . . but if ever I decide to do a story on those two art teachers of hers, a story that is understanding and explains them to people—why I guess I would send Esther Bubley to do it. It's her kind of story."—THE END



Time exposure, Linhof, 6 in. Tessar, pictured Standard Oil (N.J.) night drilling.



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# Salon Calendar

Closing Date	Name of Salon Date of Exhibition	For Entry Blank . Write To
Dec. 3	★Wind and Sun Council, Desert Magazine Gallery, Palm Desert, California. December 9 to 16, 1951.	E. M. Vaughan, Sec., P. O. Box 856, Twentynine Palms, Calif.
Jan. 14	7th Chicago International Exhibition of Nature Photography, Chicago Natural History Museum, February 1 to 28, 1952.	Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

\*follows P.S.A. recommended practices.

### SMITH'S SPAIN

(Continued from page 79)

feudalism—a village which would be a microcosm of the economy and problems of present day Spain. He was looking for the answer to: what is the truth of life in a Spanish village? Do people play happy guitars in the sunlight? Or are they concerned with the basic cycle of life-to-death in a poverty-stricken, police-ridden state?

In Deleitosa, a tiny village halfway between Madrid and the Portuguese border, he found the answer—there, in the ever-watchful eyes of the Guardia Civil, there in the sorrowful watch over a dead father's bier.

For three weeks he photographed with simple tools, eminently suited to his subject matter. He had: a couple of Con-taxes, a few lenses, 30 or 40 rolls of film, and some No. 5 flashbulbs. This, plus whatever light was around.

The developing was done in a bathtub in Madrid. And the painful process of printing and editing was accomplished in a London darkroom by the photographer. For Smith is one of the handful of professionals who insist on doing the complete photographic job.

Many professionals do not print their own work. Some say they do not have the time—and the economics of photography, one of the most competitive and expensive of the professions, may dictate that they haven't. Others don't want to. But even now, months after the story appeared in *Life*, Smith prints his Spanish pictures. And he will tell you that he finds new things in them each time.

A photographer may be born with an "eye," or he may develop one. But the conscientious darkroom worker has more than "eye." He has humility, discipline, persistence, the desire to improve, to eliminate mistakes. A photographer learns his trade when he tries to print what he has taken. He learns that a subtle change in lighting, a step one foot to the right may make the difference between taking a picture which is passable

only because of its subject matter and one which will leap from the pages to burn itself into the viewer's memory.

Many times the wastebaskets in Smith's darkroom overflow with rejected prints, for he is a perfectionist. The tyro who excuses his bad prints by saying, "Well, after all, they're only 35mm" has just lost his alibi. For, on these pages is proof that fine print quality is obtainable from 35mm negatives, given skill and sweat from the printer. At heart Eugene Smith is still an amateur, in the old-fashioned sense of the term. He has great love and respect for his work. He is not an objective photographer. He is subjective—emotionally involved with the story before him to an extraordinary degree.

On the surface it may seem odd that a native of Wichita, Kansas, should be able to understand the natives of a Spanish village so well. Yet in a very real sense this Spanish story began when a 14-year-old high school boy fell in love with photography that his teachers excused him from class to take news pictures for the local papers.

To the inhabitants of Deleitosa, Eugene Smith brought that boy, now a man with memories: of a drought in Kansas, of a battle-worn Marine drinking from a canteen on a dusty road on Iwo Jima, of a country doctor's exhausted face as he hovers over a child he has just saved by an emergency operation. All these experiences of the human heart and eye were brought to focus on a village in Spain in such a special way that people all over the world are able to see that village with him.

Before Smith went to Spain, a psychiatrist, noted for his interest in art and artists, looked through a group of his photographs and remarked in a tone of surprise: "But there is nothing between you and your subjects."

Ah, in Spain again, no wall stood between Eugene Smith and the people of Deleitosa. Perhaps this is the best clue to the nature of Smith's greatness in photography.—Jacquelyn Judge



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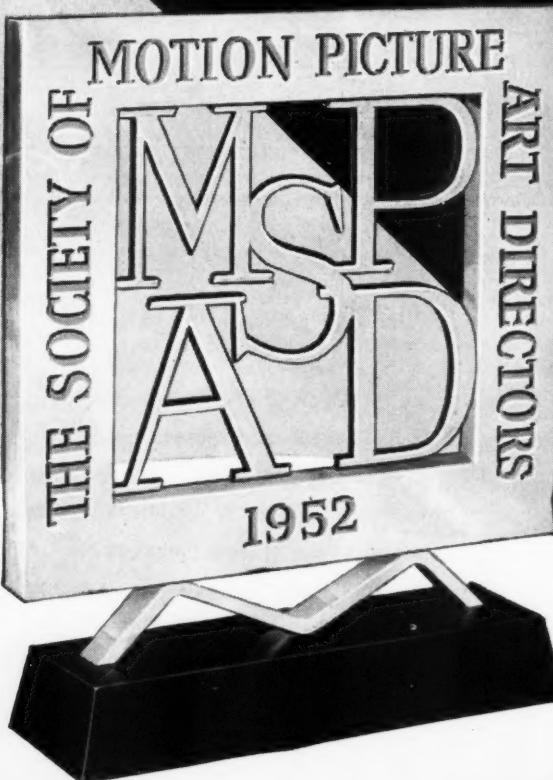
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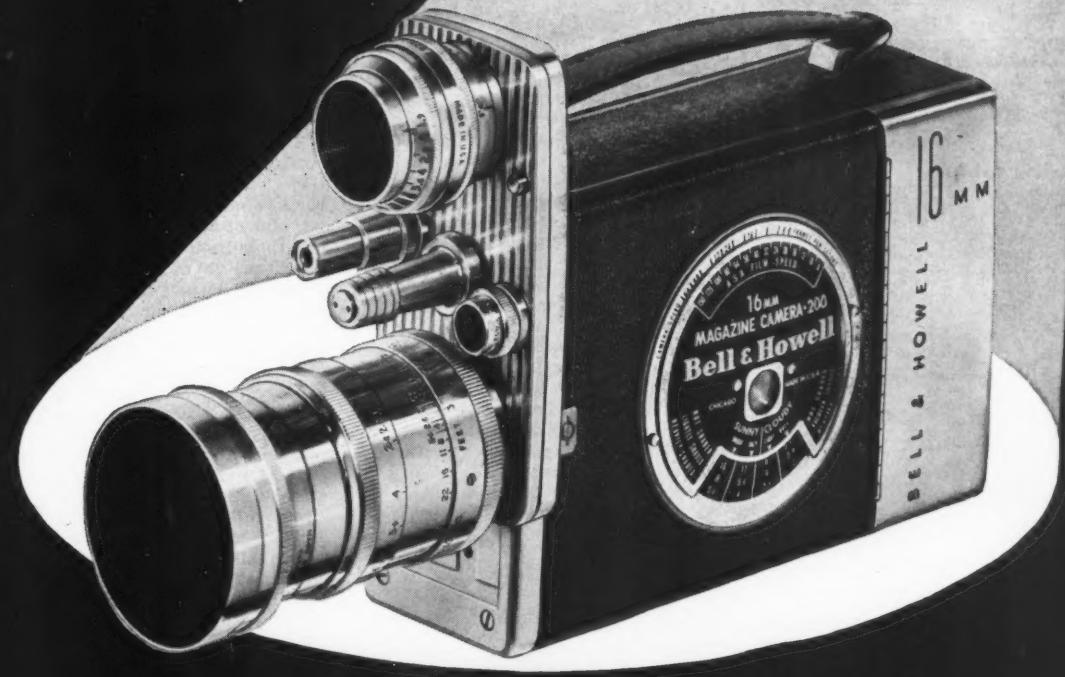
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# Camera Carousel

by JACOB DESCHIN



### Portraiture in Retrospect

It used to be said that if you could shoot a portrait you could shoot anything. The point was that portrait photography involves so many of the elements that go into the making of any good photograph that a mastery of this one field would make you master of all. However that may be, it is certainly a fact that portraiture throughout the years has reflected the contemporary approach of photographers to photographic subject matter in general.

New Yorkers recently had an opportunity to test this theory in one man's selection of portraits taken between 1830 and 1930. The show was "A Century of Portrait Photography" and was assembled and hung by T. Anthony Caruso at the Brooklyn Museum, where he is curator of photography. In addition to the regulars in such retrospective shows—Hill, Cameron, Rejlander, Brady, Coburn, Käsebier, Stieglitz, Steichen, White, Strand—many other photographers less known and unknown represented their periods.

The show mirrored in portraits the prevailing tempo of life and standard of values in which the photographer lived and used his camera. The thinking that went into the making of these portraits differed hardly at all from that which motivated other pictures made by these photographers. The same thing applies today, and its demonstration is nowhere seen so obviously as in the pictorial salons, where a portrait, such as the "character study" cliché, is essentially identical with the multitude of other clichés in its dearth of perception and feeling.



COURTESY, BROOKLYN MUSEUM

An 1866 family portrait by Brady



COURTESY, BROOKLYN MUSEUM

G. B. Shaw—self portrait—1904

### Hooray for our side!

For the past several years the devotees of the pictorial salons, most of them members of camera clubs throughout the country, have been under almost ceaseless pressure to abandon their backward ways and turn toward the light of individual rather than dictated (by judges, salon rules, etc.) expression in their pictures. In fact, the criticism has been so voluminous that a writer in the *PSA Journal*, official publication of the Photographic Society of America, an organization heavily inundated with pictorialism, recently felt moved to make some snide remarks about the futility (his opinion) of writing articles critical of pictorial salons. But he hadn't heard the news, for concurrently with the publication of the issue of the *Journal* in which his piece appeared, something happened in New York City, and probably for the first time anywhere in the country, that could not have happened had such criticism been silent. Nothing less than real action, and action that must be attributed directly to the very criticism the gentleman dismissed as ineffectual.

To the *PSA* writer's questions, "So What?", the Metropolitan Camera Club Council, representing 100 camera clubs in the New York area, and the Miniature Camera Club of New York, one of the city's leading pictorial groups, answer: "So this!" To wit:

"We've been wallowing in pictorialism long enough, asserted the Council editorially in the *Metro News*, its official publication, and, to prove that something was going to be done about it, announced a series of three Creative Photography Contests 'to persuade

the modernists to bring their work out of hiding."

Similarly, the Miniature inaugurated the fall season with a platform, the goal of which was to "open its mind to the greater variety of points of view toward pictures themselves than is normally encompassed by the traditional pictorialist."

So, mister, that's what!

And more—from an unexpected source: an Eastman Kodak booklet with the innocent title, "Photo Tips For Simple Cameras" (25 cents at any dealer).

"It's a fact that lots of us go through life with our eyes practically shut," writes the anonymous author, indirectly and perhaps unwittingly, giving support to the new viewpoint. "We miss the excitement and satisfaction of seeing all but the most obvious things; it's as though we lived on a continuous sight-seeing tour, opening our eyes only when some impersonal guide told us to." Thus, somewhat allegorically, does this writer take a stand now familiar in anti-pictorial writings.

This is the way the Council feels now, too, it seems. Today's photography "requires the abandonment of the old clichés and the exercise of imagination," it says uncompromisingly. A picture should have life, spontaneity, originality and none of the static formality of classical pictorialism.

Certainly, much good must come from such resolves, although the going will not be easy.—THE END

## SEEING STEREO

(Continued from page 72)

After you have managed to see the three images, concentrate on the center image. Continue to look at it although it will, of course, be blurred. As you continue to look, the middle image should begin to come into focus with no effort on your part. When it is completely in focus, this middle image will appear in three dimensions.

Don't expect to master this trick the very first time you try it. It'll take practice. Although you may feel that this exercise is a strain on your eyes, it actually will not hurt them. In fact, such exercise is recommended by some optometrists and ophthalmologists to improve eye muscle coordination.

After a little practice, you won't have to look at infinity before examining a stereo pair. As soon as anything stereoscopic is placed before you, your eyes will fuse the images automatically and, as always happens to me, when you tell your friends that you can see stereo without a viewer, they'll think you're kidding, slightly mad or just plain prevaricating—until you show them how!

—THE END



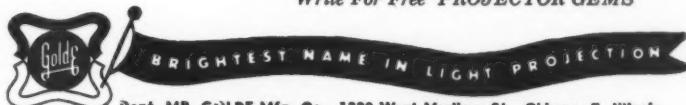
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**M. DAGUERRE**  
*(Continued from page 76)*

skylights and windows of the new building so that one picture could be made to fade out while the other became visible. Between the paintings—which measured 72 x 46 feet—and the proscenium, large scale foreground details were added. In front of Canterbury Cathedral masons' tools and roughed-out stone blocks lay about; two workmen were taking a nap, and a woman prayed by the tomb of Henry IV. In the Sarnen Valley tableau you looked past a gushing fountain to the distant landscape.

Ordinarily two shows were presented, each on separate stages. The third stage was reserved for the construction of the new attraction. The Sarnen Valley was replaced after seven months with "A View of the Harbor of Brest;" the animation consisted of the moving sea and the smoke of the city.

**Expansion in illusion**

After the Revolution of 1830 which brought Louis Philippe to the French throne, Bouton, who had painted ten of the pictures, moved to London where he built a Diorama in Regent's Park. Daguerre, in Paris, now pushed illusionism even further by including real objects in his Diorama. For the "View of Mont Blanc" he imported from Switzerland a peasant cottage, barn, live goats and growing pines. "Papa," the Prince asked the King of France at a command performance, "is the goat real?" "I don't know, son, you'll have to ask Monsieur Daguerre," was the father's reply.

Some critics charged that Daguerre had gone too far. He replied, "My only aim was to effect illusion at its greatest height; I wanted to rob nature, and therefore I had to become a thief." To

sight he added sound; while visitors who knew Switzerland were naming for their friends the snow-covered mountains just as if they were sitting in a Swiss cafe, from off stage came the sound of the Alpine horns and folk songs.

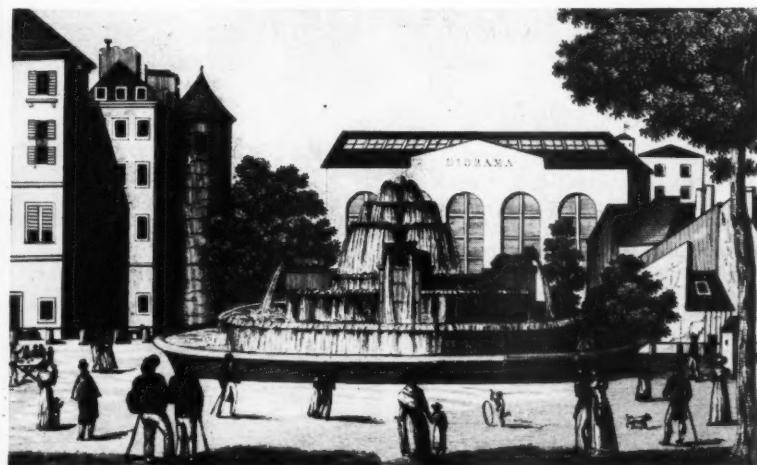
For his most famous tableau, Daguerre showed Parisians a Parisian subject, daring them to compare illusion with reality: "A Midnight Mass at the Church of Saint-Etienne-du-Mont, Paris."

"First it was day; the nave was filled with chairs. Little by little the light faded, candles were lighted. Worshippers came to stand before the chairs, not appearing all of a sudden, as if by a trick of scene painting, but quickly enough to astonish you and yet gradually enough not to astonish you too much. The Mass began . . . an organ resounded under the distant vaults. Day broke; the congregation went away, the candles were put out, the church and the chairs appeared as in the beginning. It was magic."

Daguerre used in this painting a new principle: "The decomposition of light." He illuminated certain areas of the canvas with colored lights and painted details in the complementary color. Parts painted green, for example, would disappear when green light shone on them; red areas, on the other hand, would appear black. "The Midnight Mass" was on view for three years, until October 13, 1837. Daguerre painted only three more tableaux for the Diorama; these ran for months on end.

**Flames end the illusion**

At one o'clock, on the afternoon of March 8, 1839, the Diorama burned to the ground. Ten of the famous paintings were totally destroyed. Daguerre never rebuilt the Diorama. He had turned his attention to a new invention, which the



Daguerre's Diorama in Paris where front and back lit paintings gave three dimensional illusion to recreation of scenes of famous places. Lighting was obtained from skylight and sidelights. Popular favorite was view of Swiss Alps.

public already knew by his name as the "Daguerreotype."

In painting the pictures for the Diorama so that they would carry complete conviction of reality, Daguerre had made use of the camera obscura.

The camera was a common tool in the 1820's. It resembled a reflex camera: a box with a lens at one end, a mirror set at a 45 degree angle at the other end, and a ground glass on top. The artist observed the image formed by the lens and could, if he wished, trace it on thin paper.

Daguerre thought, as others had thought before him, of capturing the ground glass image by chemical means.

#### How Daguerre met Niépce

We do not know when this idea occurred to him, nor when he set out to solve the problem. In 1826 he wrote a letter to his fellow countryman, J. Nicéphore Niépce, who he had learned was doing similar work at Chalon-sur-Saône in central France.

Daguerre's letter does not exist, but Niépce wrote about it a year later to a friend in Paris. "Do you know one of the inventors of the Diorama, M. Daguerre? This gentleman having been informed, I know not how, of the goal of my research, wrote me last year along in January to inform me that for some time he had been busying himself with the same

thing, and to ask me if I have had more luck than he. However, if you can believe him, he must have already had quite astonishing results, yet in spite of it he begs me to tell him first if I think the thing possible. I will not hide from you, Monsieur, the fact that such incoherence of thought surprised me, to say the least. So I became even more reserved and discreet in my expressions and yet I wrote him in a way polite and forthright enough to bring an answer. Not until today, that is, after more than a year, have I received one. Please let me know if you are acquainted with M. Daguerre, and what opinion you have of him."

So secretive was Niépce that neither Daguerre nor anyone else outside of his family knew the extent of his work. Only from Niépce's letters to his brother and his son are we able to piece out an account of his work.

As early as 1816 Niépce made a negative with a camera. It was on paper, and, of course, showed the tone of nature reversed: the shadows were light, the highlights were dark. Niépce did not realize that from this one master he could make any number of positives: This was to remain the great discovery of William Henry Fox Talbot. Niépce gave up this paper process and turned all his attention to devising some way to make direct positives in the camera. What he had

(Continued on next page)

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### M. DAGUERRE

(Continued from page 131)

worked out when Daguerre wrote him was a primitive photogravure technique. He coated pewter with asphalt. On exposure to light the asphalt hardened and became insoluble in lavender oil. Unexposed areas were washed away, leaving the bare metal which could either be darkened with iodine fumes or etched with acid to hold ink. Niépce's subjects were mostly engravings.

In 1827 Niépce went to England to see his brother, who was ill. On the way he stopped in Paris. There he had the misfortune to lose his pocketbook. "It wasn't stolen," he wrote his son, "it fell into the toilet at the hotel so quickly that I had to say goodbye to it forever." All his correspondence with Daguerre was in the pocketbook and so the complete story is lost to us.

Niépce saw Daguerre, was much impressed by the Diorama, and learned vaguely about his photographic work. "He has succeeded," Niépce wrote his son, "in fixing upon his chemical substance some of the colored rays of the prism. He has already reunited four, and he is working to unite the other three, so to have the seven primary colors." Daguerre was working on a color process!

While Niépce was in England he tried to present his invention, which he named "heliography," to the Royal Society in London. That learned body, however, had a rule which required that no secret process could be discussed. Niépce refused to reveal his technique, and so he returned to France with nothing but de-

termination to perfect what he had begun.

He reopened correspondence with Daguerre. Three years after Daguerre first wrote him, Niépce agreed to become his partner. A contract was drawn up at Chalon-sur-Saône and signed on December 4, 1829.

### Daguerre's tribute to Niépce

Only three years later Niépce died, aged sixty-eight. In a broadside now preserved at the George Eastman House, which appears to be unique, Daguerre wrote: "M. Nicéphore Niépce found one principle of this important discovery after long years of research and persevering work. He succeeded through many ever-varied experiments in obtaining nature's image with an ordinary camera obscura; but his apparatus did not have the requisite sharpness and the materials which he used were not light sensitive enough, so his work, however surprising in its results, was nevertheless very incomplete.

"For my part, I had already busied myself with similar research. It was under these circumstances that relations were established between M. Niépce and myself. I contributed a camera which I had modified for this use and which, by extending great sharpness over a larger field of the image, had much to do with our later success. Certain important modifications which I had applied to the process, joined to the continued research of M. Niépce, led us to predict a happy conclusion, when death separated me from a man who united all the qualities of the heart to vast and profound knowledge. May I be permitted here to pay a fitting tribute of esteem and sorrow to his



COURTESY WALKER ART GALLERY, LIVERPOOL, ENGLAND  
Typical of subjects which entranced Diorama audiences is a 7x12 ft. sketch by Daguerre for a painting of Holyrood Chapel, displayed in Diorama in 1824.

memory, which will ever be dear to me.

"Greatly affected by this loss, I gave up for the time being our work; but soon, following it up with zeal, I attained the goal we had intended."

There are those who claim that Daguerre stole the invention of Niépce, intimidated Niépce's son, who had taken his father's place in the partnership, and dishonestly put forth another man's work as his own. The Eastman House document itself is proof that Daguerre gave full credit to his colleague. And in the official publication of the daguerreotype, Daguerre included a detailed description of Niépce's work.

Daguerre continues: "In this state (of the invention, at the time of Niépce's death) the discovery was extraordinary, but it could not serve a useful end.

"I knew that the only means of complete success was to attain a speed such that the same effect would be produced in the space of a few minutes (instead of hours), so that the sun's rays would not have time to move, and also so that the mechanics of the process would be simpler."

"It is the solution of this problem which I am announcing today."

We can only surmise what Daguerre in his Diorama was up to in the years between 1833 and 1839, when he wrote the above lines and proudly announced the process "to which I had given my name by titling it Daguerreotype. It consists in the spontaneous reproduction of the images of nature received in the camera obscura—not with their colors, but with great delicacy of tonal gradations." If Daguerre kept any notes—and he was such a sly fellow he probably destroyed them all—they have not yet been found. All we know for certain is that, in January 1839, there was announced to the world a new way of making pictures.

(Editor's note: The second part of "Monsieur Daguerre" will appear in the next issue of MODERN PHOTOGRAPHY.)



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## DR. CINEMA SAYS

(Continued from page 101)

with the camera for indoor work.

I'd suggest a little local investigation. Visit the TV station in your bailiwick and find out which method of telecasting is employed for spot news movies. You may get a brush-off, but don't let that bother you. If they can accommodate double-perforated 16mm that's all you need to know. And in a few cases, at least, they'll welcome any overture from a competent 16mm amateur filer, particularly if they can't use or afford a full-time staff news cameraman. Once you know that your spot news movies can be used, physically speaking, if they pack sufficient news wallop, all you have to do is be ready to shoot when the catastrophe comes off.

The catastrophe shouldn't happen, of course. But it might.

### Hand crank vs. electricity

"Somewhere, Korea," is the dateline of a letter received from an army corporal who is one of my valued readers. This indicates several things, among them being these: (1) our circulation department is doing quite a job, and (2) the boys overseas are keeping up their interest in movie making when circumstances permit. Of course, I had already suspected No. 1, and I'm happy to know about No. 2.

But let's get with the corporal. He cites the column in which I yearned for wider availability of the hand crank on amateur movie cameras. I had said that occasionally a hand crank would save the day when the spring motor ran down before a scene was completed. The corporal feels that a good solution to the problem might be the use of what he calls the GSAP 16mm camera, which will operate on batteries.

I daresay that several million veterans of World War II know that GSAP denotes the gunsight aiming point camera which was mounted in fixed position near one of the guns on a fighter plane, in such a way that it filmed the target during each burst from the guns. Some of the dramatic combat footage in "Fighting Lady" was filmed by the rugged little GSAP's.

These gun cameras had to be built to take quite a beating. The vibration during operation of the machine guns—usually .50 calibre size—was considerable.

### Gun cameras by the gross

When War II ended it developed that sizable numbers of the gun cameras were stockpiled. They had good lenses and a variety of camera speeds, and they took regular 16mm magazines. They were obsolescent so far as the armed

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services were concerned, but presumably could be put to civilian use if a power supply were dreamed up. So you saw them appearing on the market fitted with battery kits which the operator could sling over one shoulder while using the camera. These outfits were priced comparatively low, and appealed to some amateurs who didn't mind lugging the batteries around.

One manufacturer—Bell & Howell—even went so far as to hit the blue chip market with a specially converted GSAP. They calibrated the camera speed dial for special speeds used in time study work, and made quite an effort to place such units with industrial engineering consultants and factories, for use in job analysis. Seemed to work pretty well for the purpose, too.

I guess you can still pick up a battery run gun camera if you've a mind to, and it won't cost too much, either. But I'd advise my friend in Korea against it, for several reasons, most of which come right back to my original plea for the hand crank. For one thing, there's the battery kit itself. It must go wherever the camera goes, which renders it a nuisance. You have to replace the batteries periodically. And there's always the chance (remote, yes) that the batteries will run out of juice when you want to go ahead and finish a sequence. When that happens you don't even have a spring run to fall back on. (I believe you can get transformer setups which enable you to dispense with the batteries and plug into a line—but that costs money and still entails dragging a lot of cable around with you. OK for time-study work, but for little else.)

The magazine load feature will appeal to those who prefer it. The corporal in Korea definitely is among that number—he likes the quick change feature. And he takes me to task for my own preference for roll film loading.

#### **Rolls offer versatility**

Look, kids, it's not the loading feature of roll film I like—that's my only objection to it, as a matter of fact. I like to load with magazines as well as the next man. But I'll repeat that only among roll loading cameras do you find such useful features as back wind and other gimmicks involving double exposure and similar camera tricks. For a majority of amateur filmmakers the magazine load is a great thing, certainly. But for those who like to experiment with professional techniques, the roll loaded camera offers more versatility. I said it, and I'm glad.

Of course, if the corporal can get a GSAP where he is, and can get a battery assembly for running it, I'm not advising against it. But if—as I suspect—he'd find it just as easy to get an ordinary spring motor magazine job, that's what I recommend for him.—THE END



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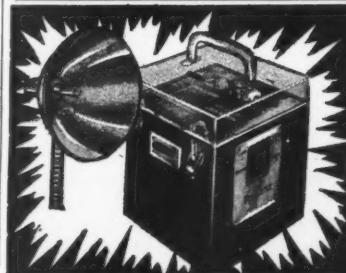
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## THE RIVER

(Continued from page 105)

avoided the inherent temptations, the spectacle as shown in *Samson and Delilah*, the travelogue of a King Solomon's Mines, or the Arabian Night claptrap of the recurrent Bagdad bughouse. He uses his color as a natural tool, not an extraneously dazzling decoration. But he still had to contend with the necessity of direct current in alternating current India. That meant noisy generators which had to be housed half a mile away because he also insists on shooting live sound. No dubbing for Renoir. Therefore the arc lights could not be made as bright as standard practice requires. Almost miraculously this handicap was to become a source of new beauty. Underlighting gave the color a rich, soft quality not often found in Hollywood's brighter, enameled Technicolors. They were told later that this same cash and electrical shortage explains the fine quality of English Technicolor pictures.

### *An international, exceptional cast*

The cast had been assembled from far and near. Two from America, Arthur Shields and Thomas Breen, joined two from England, Nora Swinburne and Esmond Knight. A third from England was Adrienne Corri, a girl whose badge of distinction was her dark red hair. A more brilliant case of red hair had been found previously in Calcutta in the person of Patricia Walters, a thirteen-year-old who had never acted before. At this point two considerations seemed to be of paramount importance. Red hair photographs beautifully in Technicolor, and Jean Renoir believes that children without acting experience can be persuaded to act in a more natural manner than those who have been trained. The rest of the children were untrained, unspoiled amateurs. The Indian girl, Radha, was a dancer, theosophist and intellectual, not an actress. The gatekeeper was a Sikh taxi driver. The natives were all natives doing what they did from day to day. In the bazaar scenes it was often true that half the crowd had been hired and the other half were there as participant spectators.

The picture was shot from October to May, between monsoon seasons. Each day's footage of film was airmailed to England for processing, and then mailed back so that the rushes could be inspected.

They hired an Indian orchestra to record native music on native instruments. It had been their notion to carry this music to Hollywood where it could serve as inspiration to a composer. Inflamed by the quality of their film, they thought no less a musical personage than Stravinsky could do it justice. When approached, he set his price sights at \$25,000, but after hearing the music, he strongly advised them to use it with no

additional refinements. They took this advice with results that may now be heard, an accompaniment of unique evocative power.

The cutting of *The River* sets it apart from both the good and the bad practices of the Hollywood or standard film. Accepted practice is to cut in a way that heightens drama and increases tension in a series of mounting climaxes. The purpose is suspense and excitement, forced upon the spectator with every resource at the cutter's command. Therefore, when the big scene is reached, the cutting is apt to have a furious pace with stars in the foreground, their tortured faces in enormous close-up. Then the climax is squeezed for its last drop of emotion. Background is forgotten.

*The River* reverses this process in several respects. The background of *The River* is never forgotten. It intrudes, quietly, persistently, with scenes of India, with scenes of Indian people. It intrudes with the music. Big dramatic scenes are passed over as flowingly as a river passes over a drowned invisible corpse. It is there, somewhere, and you know it, but water is flowing over and around it. Just so *The River*'s merging succession of unaccented scenes, never stopping to overemphasize a dramatic point, never ignoring the flowing stream of Indian life, works an artistic miracle upon one's sense of life and time.

This technical achievement of *The River* is not an isolated factor. Its beauty lies in the fact that its time sense is implicit also in the plot's main subject—three young girls on the brink of womanhood falling in love with an older man, a visitor, who comes to them carrying the bitterness of one crippled in war. The experience passes quickly, like a dream almost, but its lingering residue is the wisdom of India. "Consent", the picture says. "Live now. Do not deny

(Continued on next page)



Amateur actress Patricia Walters. An untrained, unspoiled thirteen-year-old.

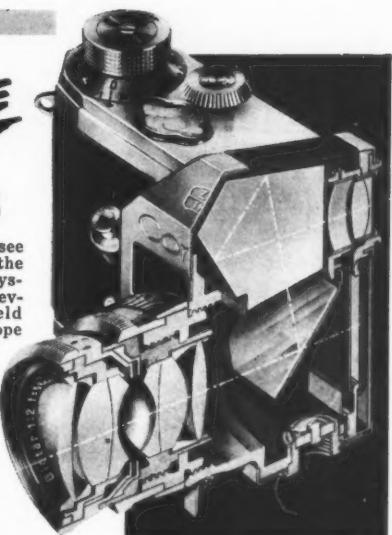
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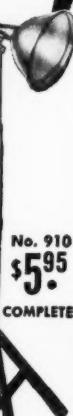
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**THE RIVER**

(Continued from page 137)

what is, nor permit tragedy to deface what is to come."

Rumer Godden, the author, having seen the picture, wrote, "He (Renoir) has made this picture as a carpet is woven . . . the idea of the book was the river, the river of life, of time that brings all things and takes all things away, and here in the film you see its life; countless details, richness, poorness, relentlessness, beauty. . . . As with a good carpet no matter how often you look at it, there will always be more to see."



Radha, dancer, theosophist, intellectual.

The surprising fact demonstrated by *The River* is that adversity and inexperience are not the insuperable obstacles they often appear to be. In this movie they were consistently contributory to fresh creation. This can be taken as an object lesson to the amateur movie-maker. Going further, one can state positively that the techniques of *The River* are abundantly available to the amateur. A simple story of family life set against a background of local people, their work and their religious festivals needs only the translation to your family, the nearby factory and Fourth of July and Easter.

To the photographer who wishes to contemplate the vastness of the cinematic realm there is no more brilliant, far-reaching lesson than *The River*. The visual impact of a great, distant country is reproduced in selective essence rather than exhaustively. It proves that a man can produce with the assistance of outrageous luck, the first time he tries. It demonstrates again that directorial genius can mingle story, mood, and philosophy in ways not dreamed of in lesser pictures. Though *The River* is here cited as MOVIE OF THE MONTH, it may as well be Movie of the Year, or of the Decade.—THE END.

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## THE LAST WORD

(Continued from page 14)



### The Gowland Tenet

Sirs:

I especially enjoy the articles about Peter Gowland whose basic tenet seems to be "get the model to do something". This advice is so obvious that it took me a little while to catch on. This picture, one of my best results so far, was made with a 3 1/4 x 4 1/4 Speed Graphic on Super XX film. The exposure was 1/100 sec. at f/16.

Fred Frater Coatesville, Pa.

### Jugged

Sirs:

Although it is nothing new, some of your readers may never have experienced the fun of "double printing" a



human figure into a glass jug. To make this picture, I simply made a close-up of a jug on one negative, and photographed the girl on another. With both negatives sandwiched together in the enlarger, only a minimum amount of dodging and printing-in was required to obtain the desired result.

Ralph Norton Susquehanna, Pa.

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## WHICH DEVELOPER SHOULD YOU USE?

(Continued from page 63)



The brightness range (contrast) of snow scenes like this is low despite high overall brightness. George Wright took this with a Super Ikonta B folding camera, successfully used a full scale developer, Edwal-12, to pep up negative contrast.

importance, we have the fortunate situation where we can use full development in a fine grain developer for our slow speed film, which gives extra fine grain to allow very big enlargements, and also has the inherent contrast characteristics to give a peppy representation of the

flower's soft, delicate surface texture.

It would be desirable if some expert, not in the developer manufacturing business, would make and publish a comparison of the graininess and effective emulsion speeds produced by all known developers at a specific degree of contrast

## CLASSIFICATION OF COMMON DEVELOPERS, TABLE B

Suggested developer types for extremes of film and lighting contrast.  
Intermediate situations can be determined by the photographer.

Type of light on the scene	Type of film used	Effect desired	Developer type
Low contrast	High speed	Soft	Full scale
		Snappy	Full scale with over development
	Slow speed	Soft	Intermediate
		Snappy	Full scale
High contrast	High speed	Soft	Soft working
		Snappy	Soft working or intermediate
	Slow speed	Soft	Soft working with short development
		Snappy	Soft working with full development

on several of the more commonly used films. The nearest thing the writer is aware of was a comparison published by *Consumer's Research Bulletin* in the February, 1951 issue, though they used only one grade of film in their tests. For practical guidance I have summarized the characteristics of some of the better known developers in Table A, and have indicated how to use them with high speed and low speed films for various effects in Table B.

The information given in these tables is based on laboratory and practical tests over a period of years. The reader can use them to work out the effect of various combinations of film and developer in whatever lighting situation he has to cope with.

The values given in Table A for the extra exposure needed to produce the density produced by D-76 are an approximation based on the assumption that development is to the same contrast in each case, using fresh developer, a system which is not always followed in practical photography. There is some variation among developers in each class; for instance, some of the soft working developers are less so than others.

Also, when using fine grain or superfine grain developers on 35mm film, it is generally considered that density need not be as high for satisfactory enlargement as it should be with a semi-fine grain developer on a larger negative.

This is based on the fact that the larger negatives are frequently used for contact printing as well as enlarging, and contact printing requires higher negative density. Since the larger negative can't be enlarged many diameters after development in a semi-grain developer (and generally doesn't need much enlargement anyway, because of the bigger image) it is not necessary for it to have the low density which permits reasonably short exposures when you are making a big blow-up from a small negative.

Anything that contributes to short exposure during enlargement helps the sharpness of the print. During a very long exposure there is usually some vibration, and also diffusion of light due to dust particles in the air. These reasons, plus the fact that a low density negative always has finer grain than a high density negative produced in the same developer, are the basis for the recommendation that a small negative user keep his negatives more or less on the low density side.—THE END.

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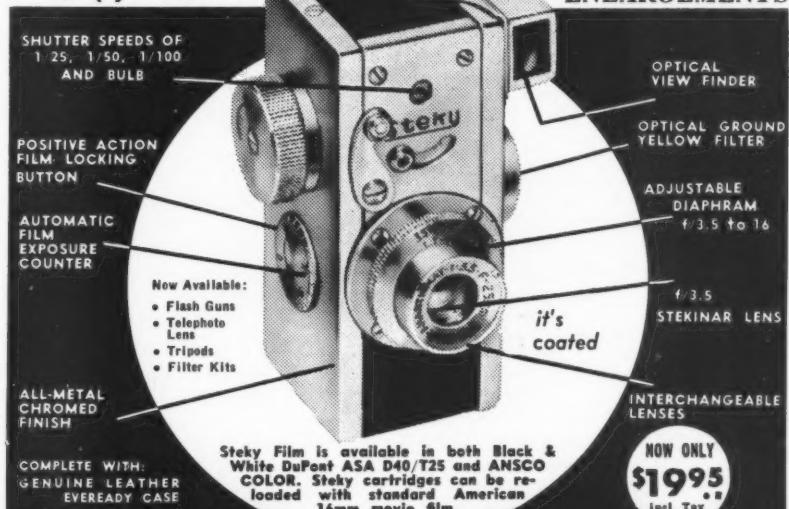
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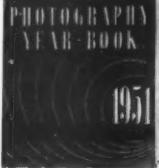
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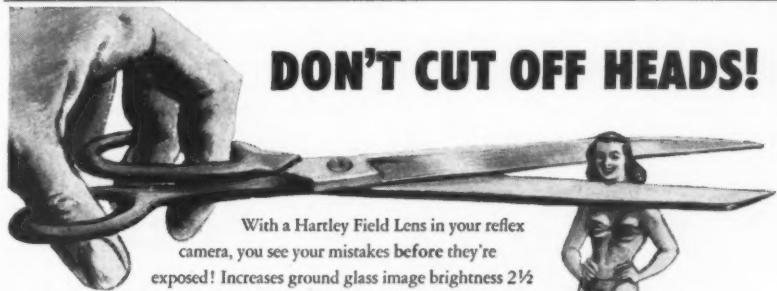


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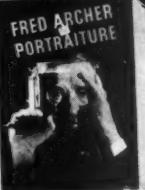
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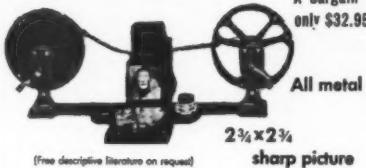
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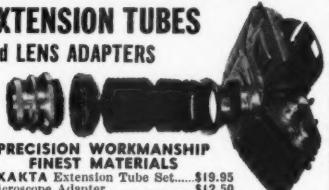
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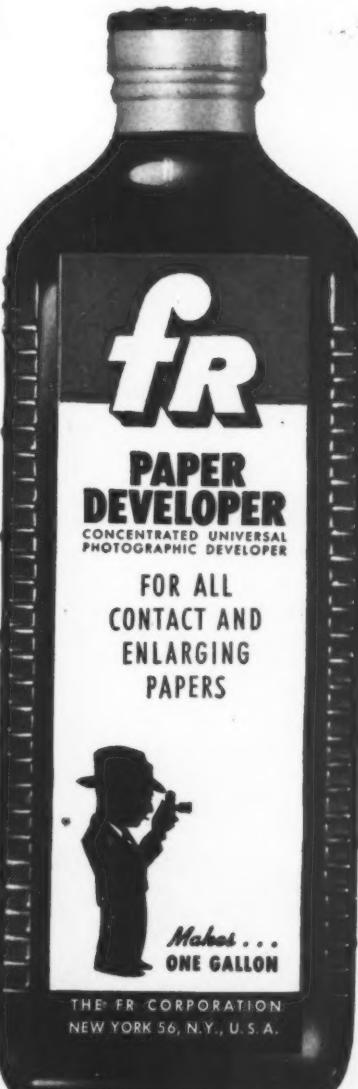
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